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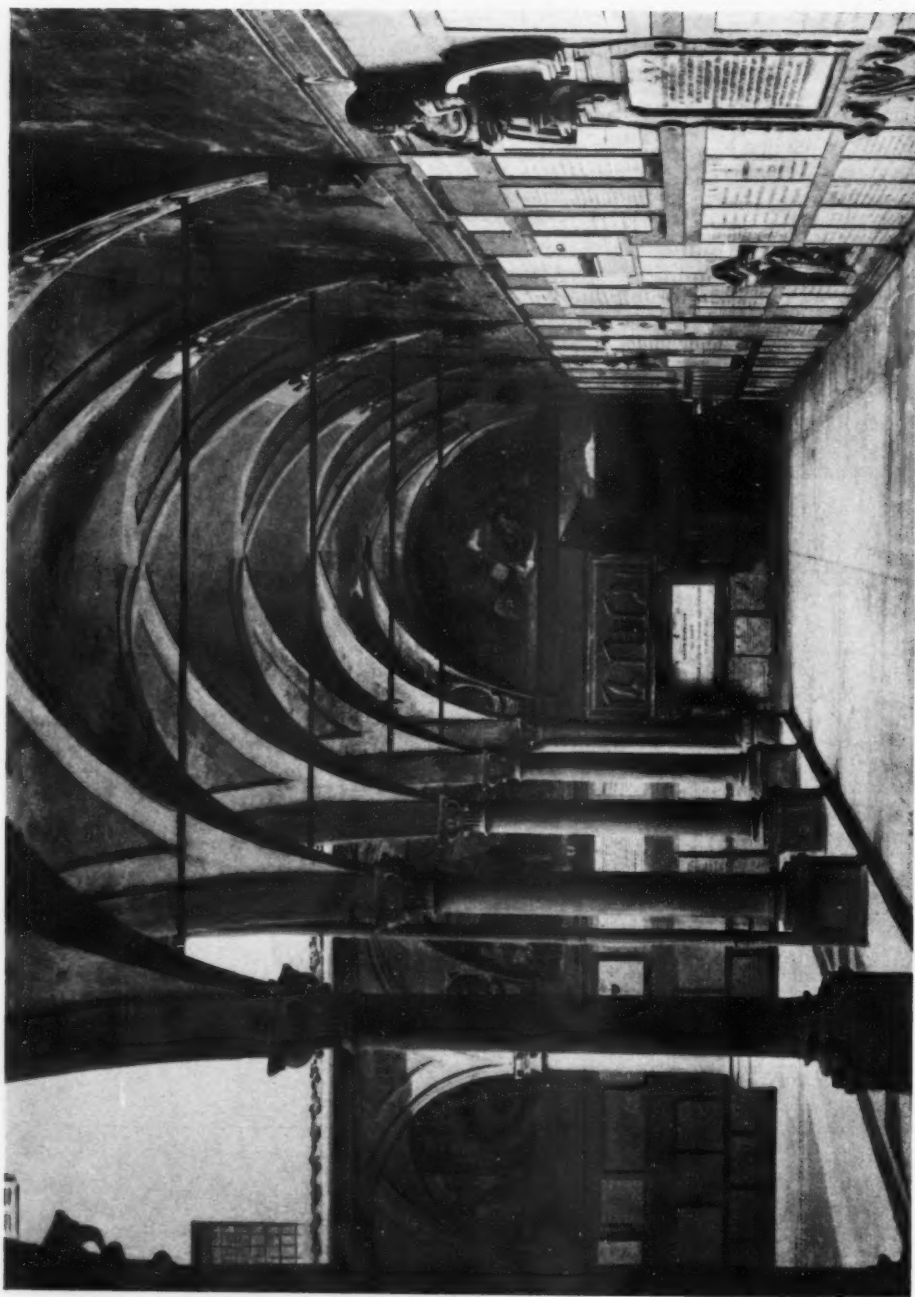
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FLORENCE: THE CLOISTER OF THE DEAD IN THE CHURCH OF THE SANTISSIMA ANNUNZIATA. THE LUNETTE OVER THE DOOR IS ANDREA DEL SARTO'S FRESCO, *THE MADONNA OF THE SACK*. IT SHOWS JOSEPH READING TO MARY AND THE CHILD THE PROPHECIES CONCERNING THEM. THE PICTURE DATES FROM 1525, AND REPRESENTS ANDREA AT HIS BEST IN COMPOSITION, COLOR, AND EFFORTLESS, HARMONIOUS STYLE.

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ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XXVIII

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THE ORIGIN OF THE CLOISTER

By SARTELL PRENTICE

SIT for a moment on the parapet of the little cloister of St. Bertrand de Comminges, and look out over that view, so unusual in a cloister. On the one hand lie the valleys and foothills of the Pyrenees; on the other, a tiny, grass-grown court, the more captivating for the luxuriance of its untamed growth, with a silent, empty fountain in the center.

He who has leisure—and leisure is needed here—will let his thoughts drift back to the architect who designed these slender columns and graceful arches, to the masons who laid these stones, and to the men who, century after century, have sat on this parapet or walked these aisles. But when the mind once begins to wander along such paths it is difficult to set a limit to its wanderings. Back of the builders who raised these walls, behind the architect who planned these aisles, come other generations and other men whose thoughts and labors are reflected here.

Where did the cloister have its birth? What is its ancestry and parentage? Where were the ideas conceived which are here embodied? How far back into the past must we travel to find an answer to these questions? A partial answer is quickly found. Architects and archeologists are agreed that the cloister is immediately derived from that colonnaded court, or atrium, which preceded nearly every early Christian church.

But where did this atrium come from; what is its parentage and ancestry? This question is more difficult to answer. Attempts have been made to derive it from the fora of the Roman cities, from the atria of Roman dwellings, or from the open court which stood before Grecian halls of justice. But the evidences and arguments in support of these derivations are far from convincing; they do not satisfy the mind.

Heretofore scholars have started with the atrium and tried to work up the



TOLEDO: THE FLORID ORNAMENTATION OF THE CLOISTER OF ST. JOHN OF THE KINGS IS UNRIVALLED IN SPAIN FOR RICHNESS, DELICACY AND PROFUSION.



LEON: ON THE CATHEDRAL-SIDE OF THE CLOISTER PEDIMENTS, COLUMNS, CAPITALS AND ARCHES, ARE RICHLY CARVED WITH INNUMERABLE GOTHIC GROUPS AND PERSONAGES, AND BIBLICAL SCENES. ON THE FRONT RUNS A LATE RENAISSANCE COLONNADE WITH CAPITALS REPRESENTING FAUNS AND SATYRS.

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stream of history to a source from which it may have been derived. Suppose we now reverse this process; suppose we begin at the other end and see if we may discover an earlier and more primitive enclosure of sacred ground in which the atrium may have had an origin, and then search for some reasonable pathway by which we may trace a logical line of descent, so coming down the stream of history to that open court which stood before the early Christian church.

Because the gods of primitive peoples were "jealous" gods, therefore all over the world primitive races either enclosed or drew boundaries around sites that were held by them as sacred. A spring, a cave, a mountain, the site of an unusual echo, ground that had been struck by lightning, or any place that was considered as the dwelling, permanent or occasional, of a god, was usually if not always set apart by boundary lines. One excellent reason for this practice is illustrated in the fourth chapter of Exodus, in a few verses that belong to the oldest strata of the Pentateuch. In this passage we are told that Moses, bearing his great commission from Jehovah to Pharaoh, was met on his way by the Lord, who sought to slay him. But Zipporah, his wife, took a sharp stone and circumcised their son, whereupon the Lord let Moses go.

No reason is given to explain why Jehovah should thus have met and sought to slay his own messenger, but the reason is not far to seek. The territories of Jehovah lay around Mt. Sinai. In traversing the long desert Moses had unwittingly trespassed upon the territory of some desert god who, irritated by his attempted passage through his lands with no sign of reverence or offering of sacrifice, laid

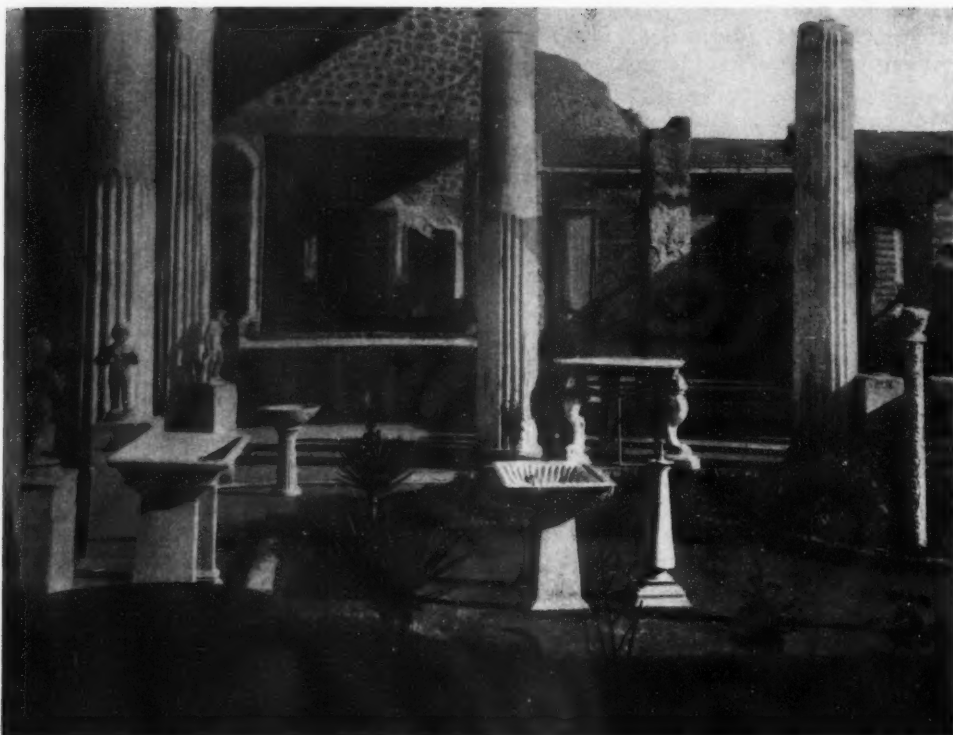


ST. BERTRAND-DE-COMMINGES: THE NOW RUINED, LATE XIIITH CENTURY ROMANESQUE CLOISTERS OF ST. BERTRAND CONSIST OF 23 ARCADES AND ARE NOTED FOR THE DIVERSITY OF THEIR COLUMNS AND CAPITALS. THE ADJOINING CATHEDRAL IS ONE OF THE MOST INTERESTING IN FRANCE. THE LITTLE TOWN LIES ON THE NORTHERN SLOPES OF THE PYRENEES, A FEW MILES SOUTH OF TARBES.

violent hands upon the trespasser. When, however, the blood of the circumcision fell upon the ground, the god accepted this as a sacrifice and suffered Moses to resume his journey.

Some later writer, or story-teller, finding the tale with its explanation of the origin of the rite of circumcision ready to his hand, but not thinking it fit that any lesser god should have had power over the great prophet of his people, substituted the name of Jehovah for that of the deity in the original tale, but otherwise left the story unchanged.

This incident vividly illustrates one of the terrors that must have burdened the mind of early man, the dread of unwitting trespass upon ground that was taboo. Somewhere within the



POMPEII: ATRIUM OF THE HOUSE OF THE VETIL. EXCELLENT AND SYMPATHETIC RESTORATION HAS SO REVIVIFIED THIS ANCIENT MANSION THAT IT CONVEYS A CLEAR IDEA NOT ONLY OF THE CONSTRUCTION AND DECORATION, BUT ALSO OF THE SPIRIT OF A ROMAN HOME OF THE PERIOD.

territory of each god lay his holy place; it might be a cave, a spring, a boulder of unusual shape, a fountain of healing water, but from that holy place, whatever it might be, there radiated out to an undetermined distance, an area of dangerous ground which shared in diminishing measure the power of a mysterious and terrifying taboo. One incautious step upon that ground might turn a quiescent god into a menace of destruction, for not every god would be merciful enough to warn a trespasser to "put off thy shoes from off thy feet, for the place whereon thou standest is holy ground" (Exodus iii, 6), nor would every god be suf-

ficiently regardful of human life to warn his people to set bounds around his mountain and not to touch it, lest they die. Many gods would have struck without notice.

The attack upon Moses in the desert, the fate of the two men who set well intentioned hands upon the ark of the covenant, the leprosy that smote King Uzziah in the temple, are well known instances of the perils that lurked in objects or in places that were taboo. Property as well as life might be the forfeit of trespass. There were many gods who claimed the right to possess whatever crossed their boundaries. The ax that the woodman carried a step too

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far, the flock of sheep browsing too near the sanctuary, might not be reclaimed. At Mecca even the clothing the worshipper wore as he ran around the Kaaba ceased to be his own property. The present custom of leaving the shoes at the door of the Mosque is merely the survival in modern times of this ancient law.

It was, therefore, of primary importance to the peace of mind of these remote ancestors of ours that holy ground, land that was taboo, should be clearly marked out by unmistakable boundaries in order to protect men against the penalties of trespass. The consequent practice of enclosing the land surrounding a shrine by dangerous lines was common throughout the

ancient Semitic world, in Roman territory, and also in Greece, where such boundaries were called *temenoi*. And these terms—*temenos*, or in the plural *temenoi*—will be hereafter used for the sake of brevity. But their meaning is clear. A *temenos* was "a piece of land marked off from common use and dedicated to a god."

The *temenos* usually, but not always,* stretched out in every direction from the shrine, while the atria of the later Roman temples and of the early Christian churches extended in one direction only. How did the compass-boxing

* For instance, the ancient temples of Enlil, at Nippur, and of Anu-Adad at Assur were preceded by courts but not encircled by *temenoi*. In these cases the shrines were protected on three sides by the height and strength of the temple walls, and only on the fourth side by a court. However, these were exceptions to the usual practice.



Photo by Arthur Stanley Riggs

PISA: A CORNER OF THE CLOISTERS OF THE CAMPO SANTO. THE WALLS ARE DECORATED WITH STATUES, TOMBS, FRAGMENTS OF CARVING, A TREMENDOUS ROMAN MOSAIC PAVEMENT AND THE CHAINS THAT PROTECTED THE HARBOR UNTIL, IN 1362, THE VICTORIOUS GENOISE TOOK THEM AWAY. AFTER FIVE CENTURIES, THEY WERE RETURNED TO HANG AMONG THE RELICS OF THE PAST.



MONTMAJOUR: THE NOTED AND NOW RUINED ABBEY HERE, JUST SOUTH OF ARLES, WITH ITS CLOISTERS, WAS FOUNDED IN THE VITH AND REBUILT IN THE XI-XIVTH CENTURIES. THE MASSIVE CONSTRUCTION AND RELATIVE DARKNESS OF THE CLOISTRAL WALKS TESTIFY TO ITS AGE, AS DOES THE TREMENDOUS KEEP OF THE ABBEY, TO WHICH THE MONKS COULD RETIRE FOR SAFETY IN TIME OF SIEGE.

temenos, if that be the origin of the atrium, come to shrink to the court which lay only before the temple? Two factors entered in to effect this change. First: the increasing culture and intercourse of men slowly altered man's conceptions of the gods he worshipped. From local, earth-bound deities, whose presence effected a taboo upon particular localities, the gods gradually became more sublimated in their characters, and were made less local and more general in the interpretations of both priest and people. Second: the increasing size of cities resulted in an economic pressure of urban dwellers

upon unoccupied lands within the city walls for building purposes. The *temenos* would inevitably shrink under this impact. The livelihood of early man, especially in countries where the rainfall was seasonal and uncertain, was so dependent upon springs or streams of water that the gods who played the larger part in their lives were logically associated with those sources by which their fields were watered, or from which their herds drank. These early gods were therefore necessarily conceived as being related to definite places; each god had his local habitation. But as life grew more complex,

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as trade and commerce developed, as manufactories and intercourse among tribes increased, the gods became more sublimated in their characters. Also, the impact of Greek philosophy and science furthered the processes by which the gods were set free from the land, and made more general and universal in the conceptions of their worshippers. So the awe and terror in which certain definite spots of land were held began to wane, and dulled down to a passive superstition.

The same process went on in Rome, although with still other forces at work. The advance of the Roman armies, carrying their gods far beyond the

boundaries of the old *ager Romanus*, was one factor in freeing limited pieces of ground from the terror of the gods; then the increase of wealth and the growth of materialism throughout the Empire still further impaired this diminishing sense of religious awe. In addition to this sublimation of the gods, and to this increasing materialism which were together lifting the taboo from specific localities, came the growth of cities. Civic populations began to surge against unoccupied areas of land in municipalities which were already congested, where opportunities for expansion were limited by the constriction of the city walls. Although the



ARLES: THE NORTH SIDE OF THE GREAT CLOISTERS OF THE OLD CATHEDRAL OF ST. TROPHIME DATES FROM THE XIIth CENTURY, AND POSSESSES SOME VERY REMARKABLE CAPITALS. THE WESTERN SIDE IS PERHAPS THE MOST BEAUTIFUL AND ELABORATELY DECORATED. THE CATHEDRAL WAS CONSECRATED IN THE YEAR 606 BUT HAS BEEN REBUILT SEVERAL TIMES.



ROME: THE BYZANTINE CLOISTERS OF ST. PAUL'S OUTSIDE-THE-WALLS.

ancient, all-encircling *temenos* might linger in the country, where land was plentiful, within the city the demand for building space would naturally lead, first, to the surrender of the less important ground behind the temple, then to the land on either side. Under the pressure of this economic demand the old *temenos* would inevitably be absorbed, until only that part would remain which lay directly before the temple. This venerable survivor could not so easily be yielded, since it controlled all access to the temple itself.

It should be remembered that the temples that remain to us in the city of Rome were built after the beginning of the Christian era, and when the city had been long in existence. When they were built the processes which had freed the gods from particular sites of

ground had been long completed. The feeling of awe and of reverence now centered in the contents of the shrine rather than in the ground upon which it stood. There was, therefore, no reason for surrounding these later temples by encircling areas of ground, and the influence of the *temenos* would remain only in the preservation of an open court, or atrium, before the temple.* We have now followed the steps by which the *temenos* may have been, and I submit was, developed into the atrium of the later Roman temple; this in turn gave rise to that colonnaded

* The one exception was the temple of Venus and Rome which was built by Hadrian upon a *temenos* which measured 541 by 337 feet. There were other temples also encircled by land reminiscent of the *temenos*, such as the temple of Jupiter and Juno in the Portico of Octavia; that of Venus in the Forum of Julius Caesar; of Neptune, in the Portico of the Argonauts; and the temple which Hadrian built and dedicated to Trajan. But in these instances the land on either side of the temples had shrunk to a mere passageway, and even this was sometimes lacking in the rear, to which aspect of the temple the Romans attached but slight importance.



BARCELONA: THE ARCHITECTURE OF THE CATHEDRAL CLOISTERS IS "SOMEWHAT CAPRICIOUS", AND A MOST UNUSUAL EFFECT IS GIVEN BY THE TREES AND THE FOUNTAIN OF THE GESE, WHERE TWO OR THREE OF THE HUGE WHITE BIRDS ARE GENERALLY TO BE SEEN. THE ARCHES OF THE CLOISTER AND THE SIDE WALLS ARE COVERED WITH CARVED RELIEFS AND FIGURES OF KINGS, BISHOPS, MONKS, FRIARS, WHILE WEIRD GARGOYLES IN THE FORMS OF TIGERS, LIONS, AND STAGS WITH SPREADING ANTLERS STRIKE A CURIOUSLY EXOTIC NOTE.

court which preceded almost every early Christian church.

But what is the connection between this atrium and the cloister? Archeologists and architects are agreed that there is a connection; that the inspiration of the latter must be sought in the former. But how was the transition made by which the atrium, which stood before the church, and was intended for the laity, passed over into the cloister which flanked the church, and was restricted to the clergy?

The development of the atrium into the cloister was effected by changes in the rules and practices relating to the rites of baptism. The atrium had been

a training school where candidates were given the instruction preliminary to baptism and church membership. Here also penitents were placed on discipline for offences against Church doctrines or practices.

But the irruption into the Empire of barbarian tribes and of Arian armies forced upon the Church, as a political necessity, the importance of incorporating these new comers as rapidly as possible in order to bring them under its influence and authority. Thus baptism began to precede instruction, and the atrium tended to become a mere passageway instead of a halting place. Again, the institution of infant

ART AND ARCHAEOLOGY

baptism as early as the third century, if not before, played its part in the undermining of the atrium, and the final blow was struck by the mass-baptisms which followed the victory of Clovis and his Franks at Tolbiac in the year 496.

The Edict of Milan, in 311, changed the status of organized Christianity throughout the Roman world. From the instability of a merely tolerated religion it soon became the established religion of the State. Christians were now able to leave the underground altars of the catacombs and to build their churches openly and boldly.

They took the Roman basilica for the model of these churches, placing the atrium before the entrance and giving this a new and different function. Admission to Christian fellowship was not easy. Before a candidate could be received into membership he must be instructed in the Faith, and this instruction required, according to some canons, two and even three years. During this novitiate, if he might not pass the portals of the church, the candidate might at least be present in the atrium. Through the open doors he might hear the singing of the hymns, participate in the prayers, listen to the sermon, and witness the administration of the sacraments. The atrium also afforded a foothold for those members of the Church who, for some weakness of faith or breach of discipline, had been suspended from fellowship. Here was a place where catechumens and penitents alike might gather to await the hour of their admission, or restoration, to the full privileges of the Church, and wait with the feeling that their feet were upon holy ground, where they were not cut off from the interest of their fellows, or from the favor of their God.

The disintegration of the Empire,

and the invasions of Goths, Burgundians, Alemanni, Lombards and other tribes presented a new problem to the Church, one whose solution was to undermine the atrium. It is easy to overestimate the barbarism of these invaders, who had already been won to Christianity of the Arian type, and influenced by its teachings. Nevertheless, a people with an inherited scorn of industry and pride of war, whose fathers had conceived a glorious immortality for the warrior who fell in battle which they denied to those who died in times of peace, differed in essentials from the Roman and the Greek who had centuries of inherited culture behind him.

The new barbarian rulers of Italy were tolerant, but Arianism in the East had had its moments of fiery persecution; the same martyrdoms, proscriptions, exiles, and confiscations that had, at various times, appeared under Arians in the Lower Empire might at any time break out in the Western world. Ordinary prudence demanded that the Roman Church should make converts of these invading Arians as rapidly as possible, even though the slow discipline of the atrium had to be abandoned. Had they been wholly pagan instead of Arian, the process of conversion might have been more rapid, and the atrium would have passed away at an earlier date; but the fact that the Goths and Lombards were already Christians of a type that was antagonistic to the orthodoxy of Rome prevented any such wholesale conversions as those which later followed the victory of Tolbiac. Still, the necessity of shortening the period between conversion and baptism militated against the continuance of the atrium.

Another force was working towards the same end. The prevalence of in-

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fanticide, and of the exposure of infants, had been among the darker evils of the ancient world. Moralists, while condemning the practices, still regarded them as venial, and Tertullian says that no laws were so constantly evaded as those which tried to protect child-life. Exposure was usually a greater evil than infanticide, for exposed infants were often rescued by speculators who brought them up to be slaves, prostitutes, or gladiators.

The adoption, at least as early as the third century, of the practice of infant baptism by the Church was more effective in protecting children than any law or force the State had been able to bring to bear. The sacrament which proclaimed that the babe in arms, the infant at the breast, had entered into solemn covenant with almighty God, at the same time denounced infanticide as a crime against that covenant for which the Almighty would exact a heavy and an eternal penalty. As in all history, the mere existence of a standard of morals influenced those who did not subscribe to the faith which underlay it. Even those outside the Christian fold were influenced by the new values thus placed upon child-life. But, once more, the admission of mere infants to baptism and thus to membership in the Christian Church, tended to destroy the significance of that atrium where adult catechumens had formerly gathered to receive instruction throughout a period of years, in order to fit themselves for membership in the Church.

These several forces, then, were already in existence, and would in time have destroyed the atrium, had not a new situation arisen in the fifth and sixth centuries to hasten the process. In those centuries the civil power in the Western world began to pass into

the hands of Arian rulers. The Ostrogoths in Ravenna, the Burgundians in Vienne, the Lombards in Pavia, all France south of the Loire, the Suevians in Northwestern Spain, the Visigoths in Southwestern France and also in and around Toledo, all confessed the Arian faith. Clovis and his Franks were the only people with whom Rome had to deal who were not Arians, and these were pagans. On the field of Tolbiac, hard pressed and threatened with defeat, Clovis appealed to the God of his wife, and after his victory was baptized at Rheims, with three thousand of his chiefs and warriors. The mass-baptism of Tolbiac was followed a few years later by another general baptism among the Suevi of Spain, and somewhat later still by the baptism of ten thousand Anglo-Saxons. Boniface baptized his converts by the thousand in Germany in the early eighth century, while Charlemagne imposed the rite upon the conquered Saxons as one of the penalties of defeat and an evidence of submission.

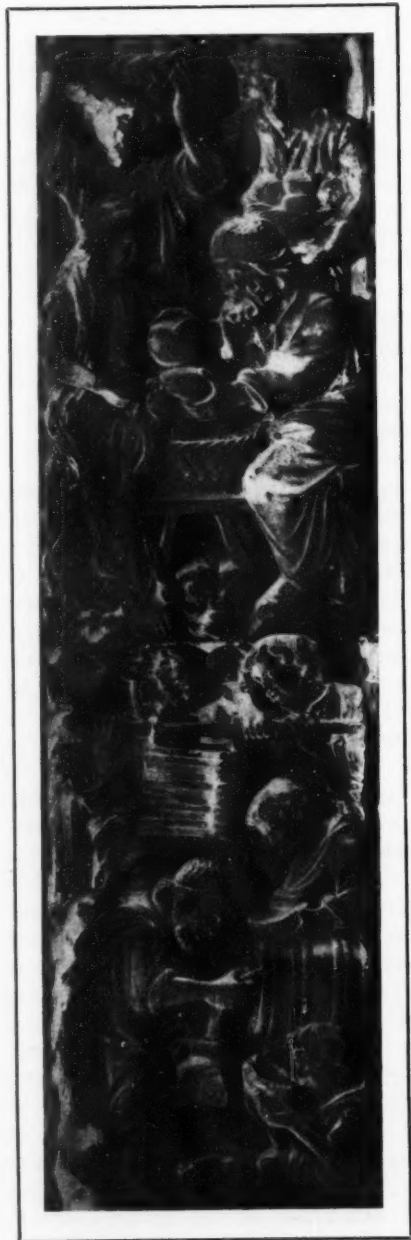
But obviously the atrium had no logical place in a world where converts were being baptized *en masse*. After Tolbiac the atrium began to disappear, and almost none were built after the year 1000, while the number of cloisters increased as the atriums waned. The change was not illogical, for the cloister met the need of an age to which the atrium had ceased to minister.

The insecurity of life outside the walls of church or monastery; the disorders that multiplied as the period of the Dark Ages drew near; the uproar of civil strife; the struggles between Merovingian heirs; the repeated wars between Austrasia and Neustria; the devastating inroads of Norse and Mos-

(Concluded on page 73.)



ABOVE: THE MILKMAN SERVING A HOUSEWIFE.
BELOW: A BUTCHER AT WORK.



ABOVE: SELLERS OF BREAD.
BELOW: IN THE WINE-CELLAR. FROM ST.
MARK'S, VENICE.

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MEDIAEVAL HANDICRAFTS OF VENICE AND PADUA

By A. BARZON

(Translated from the Italian by Augusta Woodward Bispham)

Illustrations reproduced by courtesy of Le Vie d'Italia, Milan

FORMING part of the main arch of the Church of St. Mark, in Venice, is a band or fillet of sculptured figures representing what are known as the manual or mechanical arts in contradistinction to the liberal arts. It is reputed to be the work of one Filippo Calendario, an architect whose achievements are rather more legendary than real. The carving of the relief and the power and force of the figures, in their richness of detail, make it a splendid example of primitive Venetian sculpture at the beginning of the fourteenth century with its leaning toward the Gothic.

The fillet is divided into twelve compartments or groups, eleven of which represent the handicrafts most familiar in Venice. Starting with the second one on the left, there is represented a trade very important for those living near the water—the building of boats. Four men are shown at work on a hull or on parts of a boat which is of most minute proportions when compared with the men. Still, it has an appearance of solidity, even of beauty. The apparent animation of the men and the skill with which they seem to handle the auger, hammer and chisel give a certain vivacity to each of the figures and make us overlook the defects due in great measure to the limited space.

Further up we see a wine-cellar transformed into a tap room. A robust, elderly man and a younger one are shown carrying a cask of wine,

while a crafty old fellow appears so natural he seems to be fairly holding his breath, as he carefully fills a four-sided pitcher with the contents of a wooden-bound cask. Another man, seated, holds a bowl from which he

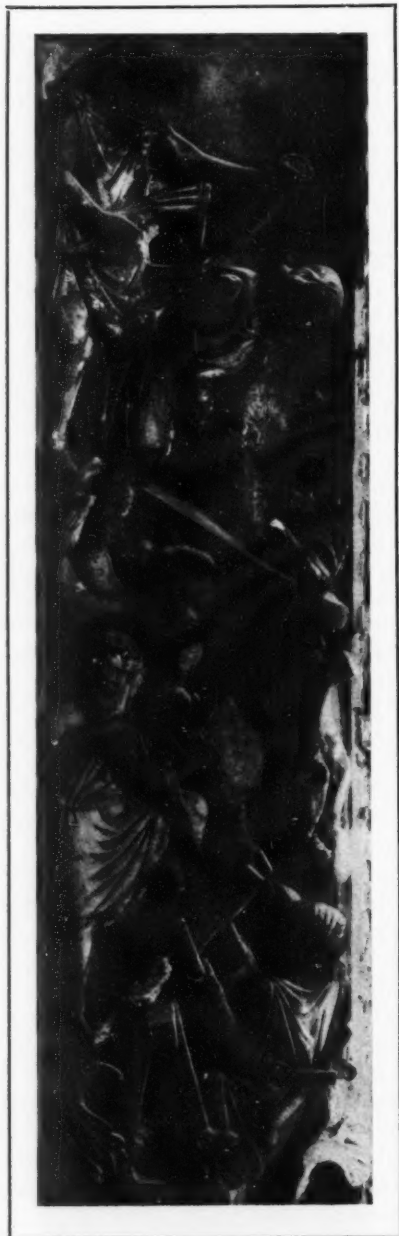


BOAT-BUILDERS AND CAULKERS AT WORK. CATHEDRAL OF ST. MARK, VENICE.



ABOVE: BARBER AND CHIRURGEON. THE LATTER IS PULLING A TOOTH WITH A FORCEPS WHICH MUST HAVE STRUCK TERROR TO THE PATIENT'S HEART.

BELOW: COOPERS AT WORK.
CATHEDRAL OF ST. MARK, VENICE.



ABOVE: CARPENTERS.
BELOW: WOOD-SAWYERS RIPPING TIMBERS.

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ART AND ARCHAEOLOGY

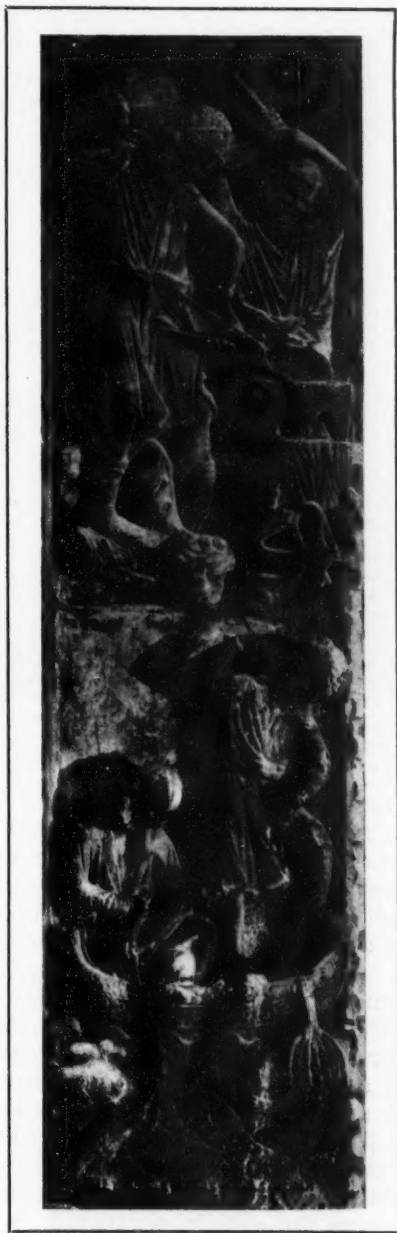
appears to be leisurely sipping, with quite evident satisfaction. Another, with an anxious expression in his eyes, is waiting to have his empty bowl filled. During the Middle Ages there lived in Venice those who not only sold wine but who were also the owners of wine-cellars and of vineyards on the nearby islands whence they brought the grapes used for making wine.

More necessary even than wine is bread—that good bread, well baked and crusty, which a little old man, with a curly beard and a cap, is shown offering to a young woman of the people. Coming apparently from the bakery, two boys are seen entering the shop with baskets filled with loaves. In this group, as in the others, those assisting and who help to demonstrate the trade, are closely linked to the principal figure.

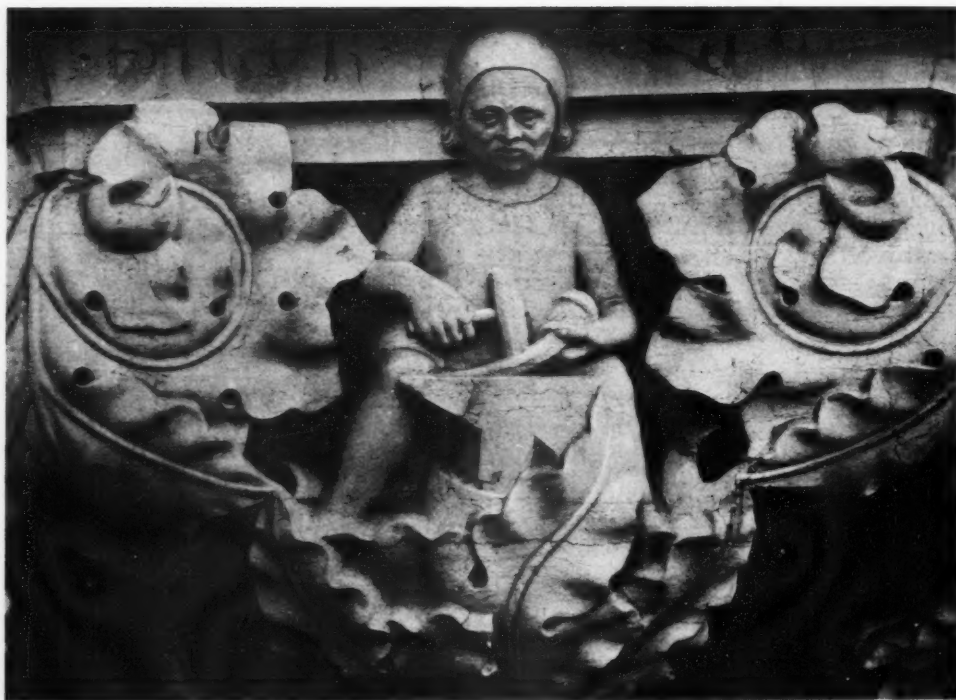
A powerful butcher is represented holding a somewhat curiously formed calf by one horn as he thrusts a heavy knife into its neck. A companion arrives carrying on his shoulders a slaughtered sheep, while a third person is seen cutting meat with a cleaver.

Next we see an old man dipping milk from a tub. This he pours into a measure preparatory to selling it to a woman. She stands there waiting, holding a sort of amphora and a bowl. Slightly above (the photograph is incomplete) a companion is shown cutting and selling cheese. Between these two divisions—at the top of the arch—is sculptured a mystical Lamb between two angels.

Descending, we enter a shop where a double trade is carried on in two handicrafts—we must call them both that out of respect to the times!—which were closely affiliated; those of the barber and the surgeon. Seated in an arm chair is a man with a heavy



ABOVE: BLACKSMITHS AT THE ANVIL.
BELOW: FISHERMEN—AND FISH! NOTE THE
7-TINED FISH-SPEAR POISED BY THE MAN IN
THE BOW.



A PICTURESQUELY SEATED BLACKSMITH ON THE DUCAL PALACE, VENICE.

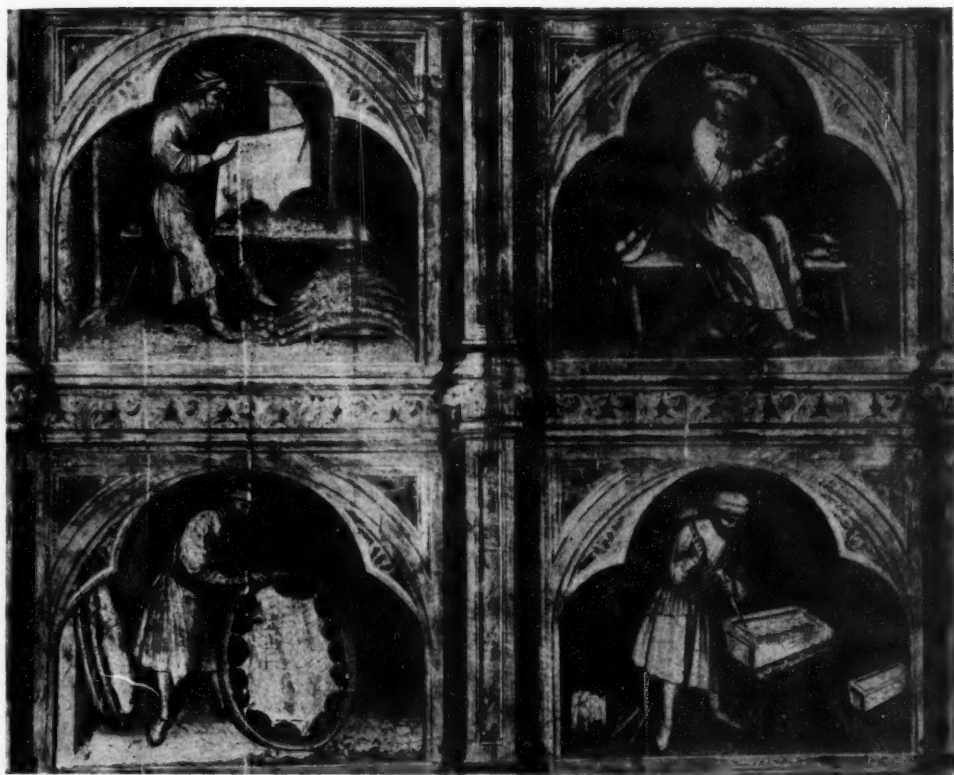
beard, his head firmly held by a younger man. As he holds the old man with one hand, with the other he grasps an implement, more closely resembling a knife than a razor, with which he intends to remove the beard. Just above is a surgeon or doctor, here personified as representing the primitive dentistry practised in the Middle Ages. With one arm passed under the left arm of a young man in such a way that the patient's head is held against his chest, the dentist is about to extract a tooth with a pair of pincers, an instrument then commonly used for that purpose. These two little incidents are vividly portrayed. But what claims our greatest admiration is the apparent assurance of the doctor and barber and the patient resignation

of those submitting to their dolorous ministrations.

Next comes a cooperage, with the master cooper, a bare-armed workman, garbed in a plain tunic, gathered at the sides, and wearing a large hat. While he puts hoops on a cask, behind him waits a boy holding another hoop. A third figure in the background comes in with still more hoops slung over his shoulder.

Two more trades complementary to each other are placed one after the other—those of shipwright and the carpenter. There they are rough hewing planks, here they are sawing. Lower down two blacksmiths are at work on the same anvil hammering a piece of iron just from the forge. The expression on their faces and the motion

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UPPER AND LOWER LEFT: SKIN AND FUR WORKERS.
 UPPER RIGHT: A SHOEMAKER.
 LOWER RIGHT: CABINET-MAKER WORKING WITH A CHISEL.

shown in their arms is so natural one almost expects to hear the alternate raps of their hammers.

The succeeding group, representing fishing, is more ingenious. This closes the series of Venetian handicrafts, which in the vernacular of the lagoon is called *squeraroli* (builders of boats); *magazzinieri* (innkeepers); *forneri* (bakers); *beccheri* (butchers); *lattivendoli* (vendors of milk); *mureri* (bricklayers?); *calegheri* (shoemakers?); *barbieri e cerusichi* (barbers and leeches); *botteri* (coopers); *marangoni* (carpenters) and *segatori* (sawyers); *fravi*

(blacksmiths); and *pescatori* (fishermen).

The mechanic arts are also represented on the sixteenth column-capital of the Ducal Palace. But here their number is reduced, and instead of a scene of animation or one of realistic representation, there is one lone figure, cold and conventional, with a Latin inscription. We must, however, remember that the decoration of capitals is of necessity ornamental and so this figure appears almost like a flower blossoming among the leaves. Here are personified eight trades which in part complete the sculptures of St. Mark: a stone-cutter,

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SATURN AS PLANETARY KING, AGAINST THE SEVEN RAYS OF HIS STAR. IN THE HALL OF REASON, PADUA.

a goldsmith, a bootmaker, a carpenter, a grain-weigher, a farmer, a notary and a blacksmith.

A series, which for naturalness of expression more closely approaches that of St. Mark, is found in the Sala della Ragione (Hall of Reason) in Padua. Here in different palaces we find represented the trades, especially those associated with agriculture, among the carvings of the different months. Here is a baker with his long shovel, baking bread; two blacksmiths hammer a piece of iron just drawn from the glowing forge; a doctor is extracting a tooth for a lady, on her knees with her mouth open. The handicrafts are regrouped together in a corner of the hall toward the North.

Here is the boat-builder, working on a small keel. Padua also exported more of her merchandise by water than by land. A stone-cutter is just finishing a kind of water drain. A bootmaker, seated on a rough bench, is shown comparing two lasts. There are

also two carpenters, the elderly man above with his apprentice below, sawing out planks. Two of the groups probably represent the local industry in hides. A workman astride a bench is busy preparing a hide, while another workman is stretching a skin taut with cords inside a hoop. A carpenter hews out planks with an ax, while about him in the shop are the implements of his trade. A man digging represents agriculture; a birdcatcher, the hunt. These are manual arts, in the country about Padua, where they replace the fishing proper to Venice.

The representations in this Hall and those of St. Mark, although inspired by a common artistic tradition, differ considerably not only because the former are frescoes and the latter are in relief, but they are the work of a different school and artist. Also in Venice there are usually represented four characters, while in Padua there is but one and only very rarely two. The artisan of Venice is shown wearing a short, sleeveless tunic—those in Padua wear an ample robe reaching nearly to the ground, with long sleeves. In Venice the heads are uncovered or else a closely fitting cap is worn. In Padua a sort of large heavy hat, which took varying shapes, was largely worn.

We have omitted to describe a symbolical figure at the base of the great arch in the Venetian Basilica. Seated on a carved throne is a man of mature years, with a heavy beard and long hair, wearing a strange sort of hat. He is biting his finger and on his face is an expression of desolation, as though a sudden disaster had befallen him. Crossed in front of the old man are two crutches to show he is lame. A legend, centuries old, which is told also

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by some of the modern writers on art, alleges, though with some reservations, that this figure represents the architect of the Basilica. We must, however, recognize here the symbolical representation of the planet Saturn, that sad god who lost his throne and who became the protector—according to astrology—of all the wretched and unhappy, especially if occupied with the mechanical or manual arts.

In the Sala della Ragione the same god appears in the center of a group representing the trades, but with the traditional characteristics of the planet; that is, with its seven rays. Here Saturn is without a throne but wearing a crown, and holding a staff to which is attached a banner with the letter S (Saturn). He also is biting his finger and has a bewildered, unhappy appearance. All the traditional groups of the Middle Ages—the months, the liberal and manual arts, the Virtues and Vices—retain their symbolical characteristics when represented and also often have among them the planet-gods whose protection they enjoy. But when man lost all his faith in the influence of the heavens, the planets also suffered an



THE PLANET-GOD SATURN, PATRON OF THE UNFORTUNATE, AS HE SITS UPON THE CATHEDRAL OF ST. MARK, VENICE.

eclipse, and astrological symbolism completely disappeared from art.

THE ORIGIN OF THE CLOISTER

(Concluded from page 65.)

lem raiders; the growing power of monasticism which postulated an unbridgeable gap between the worlds of spirit and of matter, all these worked together to call into existence those quiet, cloistered aisles where monks or priests might walk in meditation over the things that belonged to the spirit and not to the flesh.

So the atrium was moved around to the side of the church, given a new name, closed to the outer world, and

turned over to the monk or priest. Thus the *temenos* became the atrium, and the atrium became the cloister. The fountain of ablutions, which once stood in the center of the atrium, whose ancestry is as venerable as that of the atrium itself, and whose first cousin you will find in the courtyard of the mosque, shared the fate of the atrium and vanished, only to reappear in diminished form as the basin of holy water at the entrance of the church.

THE PERSIAN LION

By P. HIPPOLYTE-BOUSSAC

(Translated from the original French by Arthur Stanley Riggs)

Illustrated with pen sketches by the Author

THROUGHOUT the ages the lion, by reason of his mien, his allure and his prodigious strength, has captured the attention of man. His courage, his audacity and his nobility have given rise to the most fantastic tales and marvelous legends about him. Religion, art and letters, one after the other, have paid him their tributes of admiration. Well-known from the remotest antiquity, this noble animal is the one whose likeness has been most frequently reproduced. The Egyptians called him *mahes*; the Chaldeans, *nesu, labbu*. The Hebrews had many ways of designating him. *Ari* was their name for an adult lion. Among the Greeks he was *leōn*, whence the Latin *leo*. Today every naturalist knows him scientifically as *felis leo*.

Unconcerned here with the nomenclature of the different species, we may content ourselves with an examination of the type reproduced upon the Assyro-Chaldean monuments: i.e., the Persian Lion, *leo persicus*. His pale buff coat is crested with a mane of mixed brown and black; he is smaller and weaker

than the Barbary lion. Two varieties of him are recognized, distinguishable by the importance of the mane: one, heavy and beautiful, preferred by the Assyrian sculptors. The other type, less maned generally, sometimes shows no mane at all.

In past times the area of distribution of *leo persicus* extended over Persia, Armenia, Palestine, and in Europe throughout the mountains in northern Greece, sometimes reaching even to Thrace and Acarnania. In fact, it was these lions that troubled Xerxes' army in Macedonia by attacking the camels of the baggage-train.

According to the Bible, it was by no means rare to see man measure his strength with that of the lion, and put the latter *hors de combat*. In Judges we see Samson encounter a roaring young lion near the vineyards of Timnath* and tear him to pieces as he might a kid. In Kings, David tells Saul that when he was a shepherd, if a lion or a bear ravished one of his ewes, he used to run after the beast, make him drop his prey, catch him by the throat, and kill him. The monuments bear out these tales and attest their veracity. One Chaldean tablet reveals a personage, capped with a sort of toque, wrapped in a mantle and armed with an axe, who disputes the carcass of a young zebu with the lion who has pulled him down. (Fig. 1.)

Today, since the lion has not entirely vanished in Persia, it is not unusual to see the shepherds rid themselves of

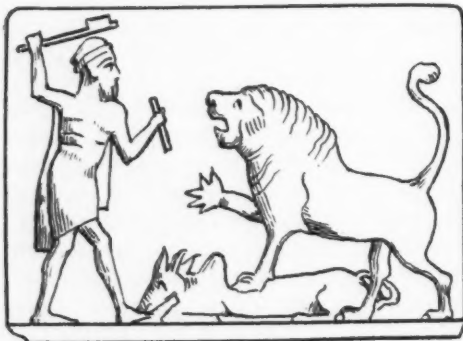


FIG. 1.

* Judges xiv, 5, 6, "... and he rent him as he would have rent a kid, and he had nothing in his hand." There are several similar references: such as I Sam., xvii, 3, 6, and I Chron., xi, 22.

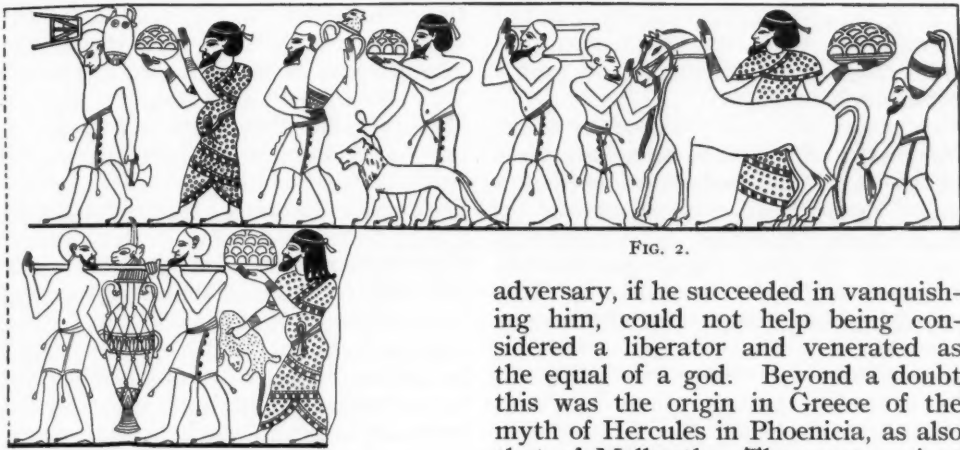


FIG. 2.

the beast's attentions by simply throwing a stone at him.

The oldest likenesses of the Persian lion we know are those on Babylonian cylinders dating back some thirty centuries before our era. We also find our great cat equally displayed upon Egyptian monuments, though in a period not so ancient. The first of these is a Theban painting of the XVIIIth Dynasty (Fig. 2), in which, along with the horses, the vases of gold and silver, and the products of every sort, one of these animals forms a part of the tribute sent to the Pharaoh Tutankhamen. The other is provided by a bas-relief at Medinet Habu, in which Rameses III is shown hunting a lion on a spur of Mt. Libanus in Syria.

When the world was young, the earth was full of evil beasts, against which man frequently lacked efficacious protection. Of all these animals which ceaselessly imposed their dolorous tribute, the lion was incontestably the most redoubtable and the most abhorred, since his presence constituted a permanent menace to humanity. The man intrepid and audacious enough to dare face such a terrible

adversary, if he succeeded in vanquishing him, could not help being considered a liberator and venerated as the equal of a god. Beyond a doubt this was the origin in Greece of the myth of Hercules in Phoenicia, as also that of Melkarth. The most ancient of these personages whose memory has been perpetuated by tradition, is probably Nimrod, whom the Bible calls "a mighty hunter before the Lord". Under the name of Gilgamish, their national hero, the Chaldeans invariably represented him carrying a lion or fighting against one. From this we may conclude that Nimrod was a noted lion-hunter.

After having founded the Chaldean empire he could scarcely have avoided the nobler necessity of making it habitable, a task both more difficult and more dangerous. From antiquity the woodlands and reedy plains between the Tigris and Euphrates served as a resort for lions. Mesopotamia was literally infested with them. It was therefore necessary to exterminate, or at least to destroy as far as possible, this mighty beast whose ravages carried terror and desolation everywhere. This was the mission Nimrod had to accomplish. Out of it came those great hunts which immortalized and established him as the benefactor of man. The homage of which he was the object and the persistence with which he was always associated with

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the dreaded creature, clearly demonstrates how great was his service and the extent to which the people recognized his merit.

Whether or not Nimrod was an imaginary person, it remains true that all the Assyrian kings considered it a prime duty to wage ceaseless war on this roaring monster, who notwithstanding all their efforts remained a constant menace. Indeed, he still prowls and roars along the left bank of

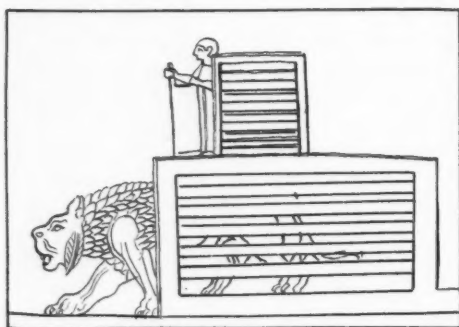


FIG. 3.

the Tigris as far up as Amara. In Africa also he is still redoubtable, still hunted with every possible device, and still ravages the country.

According to an inscription left by Tiglath Pileser I, this monarch slew no less than 920 lions. If the 30 lions which in 1855 roamed the province of Constantine, annually destroyed stock—horses, mules, oxen, camels and sheep—worth 180,000 francs, it is easy to understand the ravaging the lion must have effected in Chaldea, where he flourished. To wage a war of extermination against him was therefore a sacred duty for the rulers of the country which none of them could avoid. It was this which made the Chaldean princes such famous lion-hunters. When one of their expedi-

tions succeeded in dispatching a considerable number of the beasts, the hunters were as much set up as though they had defeated a mighty enemy. Not only did they celebrate such triumphs in long inscriptions upon the walls of their palaces, but also carved beside the records vividly pictured scenes from the hunts. Generally the victorious return from the chase was followed by special thanksgiving services in honor of the gods.

Since to be successful, the hunt could be prosecuted only at appointed times, it was necessary for the hunters in the intervals to keep their hands in—as we shall see farther on—by special training. For this purpose they employed lions previously captured. According to Oppien, the great yellow cats were taken at night by the uncertain glimmer of torches. A bay-net or *enceinte* was strung up in crescent shape about a spot where stout cords were supported by forks. Three resolute men placed about the net occupied the centre and the extremities of the crescent, the latter not so far away they could not hear the centre man's shouts. If he cried out, the hunters formed two groups, some mounted on well-trained horses, the rest carrying shields and lighted torches. The moment a lion was signalled, the footmen beat upon their shields and raised an uproar to frighten the beast away from their side. The horsemen did much the same on theirs, driving the lion toward the net. Terrified and confused by the noise and the flaring lights, the lion shut his eyes, lowered his head and charged straight into the net and the binding cords. This sort of hunt never appeared on the monuments. The king apparently never took part in it, and it probably had no other purpose than to provide lions for training the hunters.

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The fetters of cord were later replaced by a solid wooden cage with movable ends. Rendered powerless to work any harm, the beast was than transferred to a pit or den reserved for lions similarly captured or sent as tribute. The prophet Ezekiel (xix, 8-9) compares the Hebrew people to a young lion, who, proud of his strength, went ravening up and down the land. Ezekiel says: "Then the nations set against him on every side from the provinces, and spread their net over him: he was taken in their pit. And they put him in ward in chains, and brought him to the king of Babylon: they brought him into holds, that his voice should no more be heard upon the mountains of Israel." It was into a similar pit that the prophet Daniel was thrown.

On the day set, the lion was removed from his den for transfer to a park enclosed with high fences. There, bow in hand, waited the king, accompanied by courtiers armed with shields and lances, ready to aid him instantly. The end panel of the portable cage (Fig. 3) was slipped, and the beast leaped into the open, to find himself faced by the hunters. At this moment—if we may judge what happened by what a bas-relief discloses, the king shot at the lion, trying to bring him down before being himself attacked. If the lion managed to reach him, the courtiers behind their shields promptly dispatched him with lance-thrusts. (Fig. 4.)

Two other reliefs show us the lion fighting with a royal hunter. On one of the sculptures the king thrusts his lance into the jaws of the beast which, infuriated by the pain, thrashes about frantically. His tail whips at his adversary, who has no small ado to protect himself from being torn by

the mighty clawing talons. (Fig. 5.)

In the other relief we witness a veritable "hand-to-hand", life-and-death struggle. Reared upon his hind legs, the lion faces the king, whose left hand grasps the beast's ear. With his right, he thrusts home his lance. (Fig. 6.) This episode is accompanied by an inscription: "I, Assurbanipal, king of the nations, king of Assyria, fighting on foot, with a monstrous lion, in my great courage have seized him by the

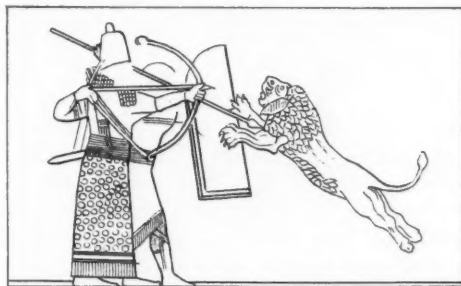


FIG. 4.

ear and in the name of Assur and that of Ishtar, goddess of battles, have put an end to his life with the lance I held in my hand."

Scenes like this could not be the result of a real hunt. They could not occur in the desert, on the steppe or in a jungle infested with lions. The king would not have found there the time and the calmness necessary for such experiences, nor could he under such circumstances have picked out the animal's most vulnerable spot and dispatched him with calculated blows, because he himself would have been exposed all the time to attack by more than one lion. So it was necessarily in a spot offering the royal hunter security that he was able to come breast to breast with so redoubtable an adversary, sure that he would have only one beast at a time to fight. As

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we have already seen, too, he could and did surround himself with armed companions ready for any emergency.

Unquestionably, therefore, these sculptures represent training in the intervals of the hunts. When the great occasion arrived, accordingly, the king had lost neither skill nor force through idleness, and could go out confidently where wild lions roamed freely. Episodes from such expeditions are to be found on the walls of

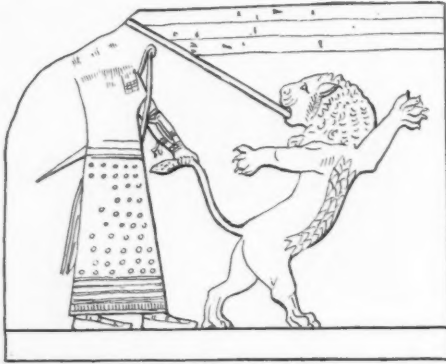


FIG. 5.

the palace of Sennacherib at Nineveh, now in the British Museum. There we see the different sorts of lion-hunts familiar to the kings of Assyria, the dangers they presented, and how the monarchs were often in danger of being devoured by the beasts.

Of the various methods the kings used, the chase on horseback, doubtless because of its risks, was the least favored. When it was employed, selected chargers were specially equipped for the hunt. Swift, brave and heedless of the roaring of the lions, they carried themselves well. In a bas-relief in the British Museum we see a mounted king at full gallop spearing a lion who bounds upon him. He leads another charger by the bridle, and a

second lion, pierced with arrows, is attacking this second horse.

It was from the height of their chariots, however, that the Assyrian monarchs seem to have preferred to face the lion. These great hunts, truly royal, demanded a numerous personnel. The same elements are found in the reliefs, with this difference: that in the day-hunts the torch-bearers were replaced by archers. The monuments complete Oppien's story, and show us the order of march. Ahead went the varlets holding the dogs whose duty it was to ferret out the hidden lions. They were followed by the pikemen, armed with lances and shields, and the rear was closed by the archers. To protect the king from any possibility of attack from the rear, two hunters followed the royal chariot afoot. Later on the bodyguard, doubtless to render it more effective, was given a place in the chariot itself.

One of Assurbanipal's hunts is represented in a great composition. In the midst of a vast plain where, here and



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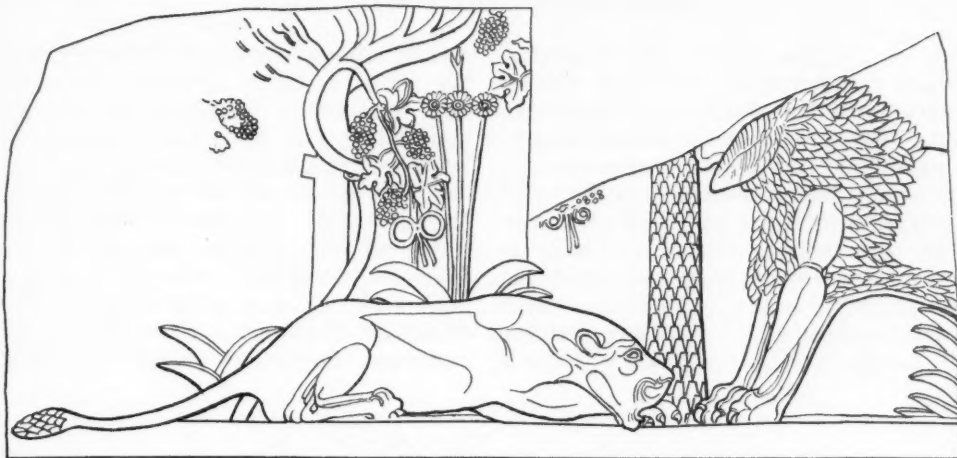


FIG. 7.

there, lie dead lions and lionesses, the king shoots his arrows. Behind him his bodyguards are struggling with their lances to dispose of a lion who has leaped upon them. Crossing the plain, a cavalier armed with a bow completes the tableau. In a similar scene, the king himself is obliged to take a strong hand in vanquishing an exceedingly ferocious lion whom the guards have not been able to drive off. Pierced by two arrows which have wounded him mortally, the infuriated and agonized beast, his mane bristling, clings to the chariot-wheel with his paws as if to stay the car's progress. The expression of the lion is terrible, and admirably rendered.

The plain and forest were not the only scenes of these hunts. From time to time it was necessary to rid the fens and swamps near watercourses of the lions which infested them, as the character of the ground offered many a covert of complete security. This is revealed in one of the most picturesque products of all Assyrian art. From top to bottom the tableau represents both banks of the Tigris or the Euphrates, with its thickets from which emerge, farther and farther in the

distance, clumps of palms. The central zone is occupied by the river, full of swimming fish and of crabs. Furnished with two rudders, a mastless felucca carries the king and his companions. Along the banks are hunters both mounted and on foot, the latter armed with lances and leading mastiffs to hunt out the lions. Harassed hither and yon, the lion seeks safety at last in the stream, only to succumb under a hail of darts and arrows from the felucca.

In this particular relief we see two lions, one on each bank, leaping into the river and a third, dead, solidly attached to the stern of the royal craft. If we may judge by the methods adopted by Assyrian artists this tableau must have been of rather sober coloring but most happy in effect. It gives us of today not only a delicately chiseled type of hunt not mentioned by any author, but discloses the manner in which the Assyrians understood the landscape and the aspects of a great river in the seventh century before our era.

That these hunts were always dangerous, made them a diversion for all who took part, though their real object

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was to rid the region of the animal which ravaged it on every side. After every hunt the dead lions were religiously brought in to the temple where, as the following inscription witnesses, they were solemnly offered to the gods:

"I, Assurbanipal, king of the nations, King of Assyria, to whom the gods Assur and Beltis have accorded the sovereignty, I have killed four lions with the mighty bow of Ishtar, goddess of battles. I have hurled myself

tamed, allows himself to be petted like the most docile of domestic animals, and even accepts patiently the teasing generally given to cats and dogs. He becomes attached to his master the more because of being thus taken advantage of. Because of these qualities and the plastic beauty of the animal, oriental princes always possessed domesticated lions. The Pharaohs of the great Theban dynasties went into battle with a tame lion

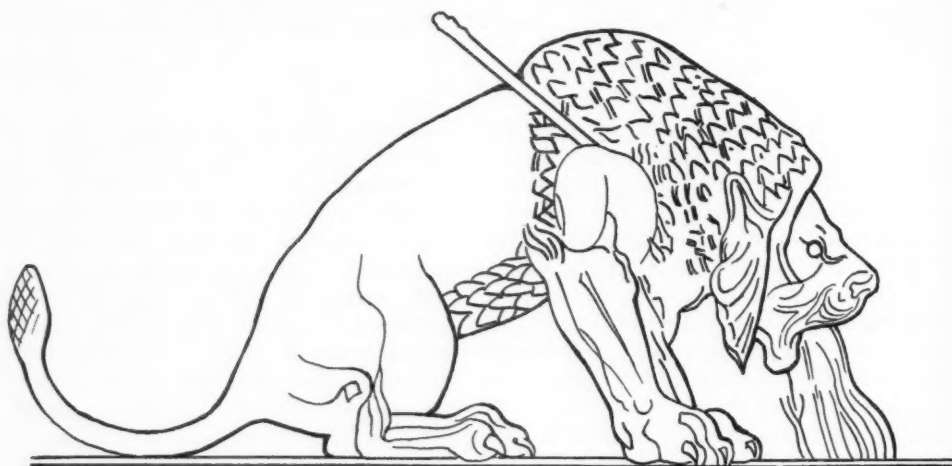


FIG. 8.

against them. I have made of them an offering, and I have poured out a libation of wine over them."

This ceremony is so faithfully reproduced in the British Museum bas-relief that one could describe it with the accuracy of an eye-witness. First of all we see, placed side by side, heads toward the burning altar, the four dead lions. Standing at their left, bow in hand, Assurbanipal in state costume, followed by the archers and bearers, chants his rite and, in honor of Ishtar, pours out the libation upon the dead animals.

Taken when a cub, the lion is easily

trotting beside the royal chariot. According to a bas-relief of the time of Assurbanipal, the Assyrian kings also maintained subjugated adult lions which they allowed to range at will in their gardens. In Figure 7 we see, in the shade of a palm tree, a lioness crouching gracefully before a magnificent lion who stands erect and displays a superb mane. The spot could not be in either desert or jungle, but certainly suggests a cultivated place because of the vines and flowers shown at either side.

Even in our own times, it is no extraordinary thing to see in Persia or at Kabul, lions in the tents of the

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nomads, lying sleepily beside the palace doors or in the inner courts. In oriental Africa, the great beast enjoys an exalted station in the Abyssinian court. Living symbol of the king, he appears always at the monarch's side on solemn occasions.

Our big cat holds high place also among the beings of fantasy, with which mythology peopled Olympia and the Chaldean hell. Here are worlds of genii, of heteroclitc composition, with

sion or movement. Among the Greeks, the lions of the archaic epoch are more animated, especially in the vase-paintings. There we encounter a wide variety of posture, and the visage is invariably stamped with a ferocity admirably rendered. One realizes that at this period the artist was still inspired by direct contact with his model. Except for these figures, however, the remaining interpretations are practically all conventional. ■

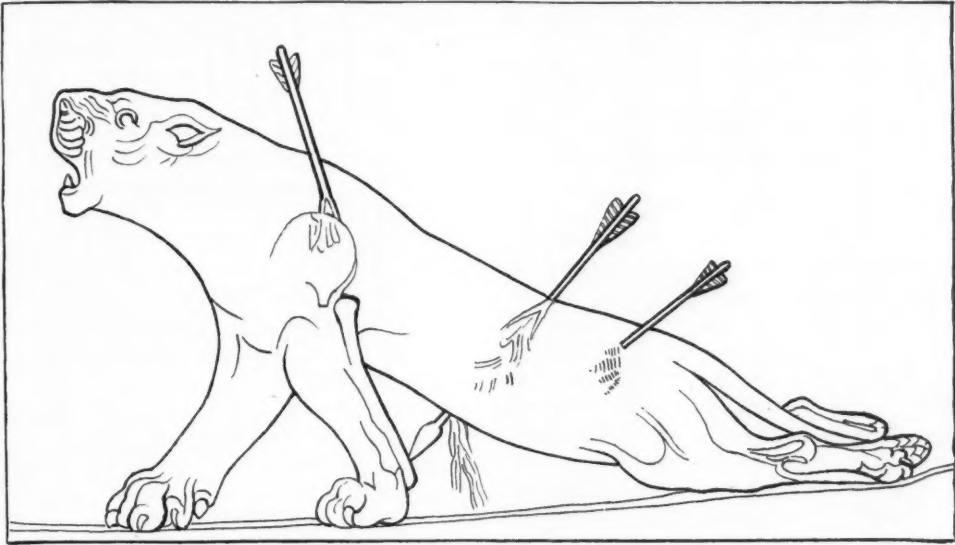


FIG. 9.

the lion, either at one end or the other, forming part of different animals, regardless of the dissimilarity of the parts thus arbitrarily joined. Moreover, the lion is too beautiful a creature to be overlooked by human creative genius. In every age and land artists have understood how to evoke multiple images of the terrible beast, but how differently for each people. In Egypt, stereotyped by grandiose stylization, the lion always presents a monumental but lifeless character, without expres-

Among all the ancient peoples, it is the Assyrians who have really given us the lion in likenesses of astonishing verisimilitude. Possessed of every facility for copying their subject after nature, there is not an action they have not reproduced, not an expression they have not rendered with perfect sincerity. In the Louvre we have the colossal image of Gilgamesh, who carries a lion under his arm. This sculpture is in high-relief, almost in the round. No lion was ever more alive.

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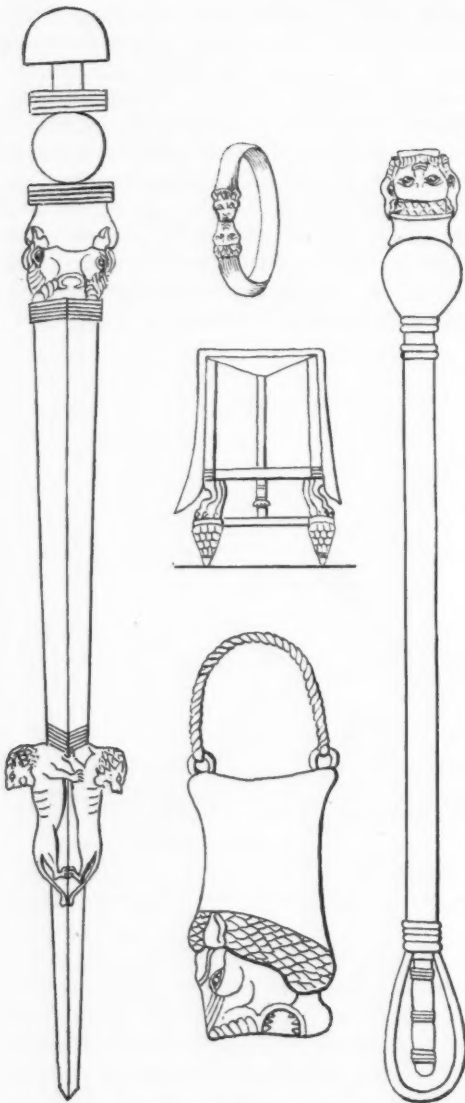


FIG. 11.

No effort has been spared to show his rage, and he foams with fury at the powerful restraint from which his body, quivering with anger, cannot escape.

Widely different are the scenes offered us by these carven records of the

hunt. Here, for example, presented in graphic fashion, a lion is wounded by an arrow through the shoulder. He squats on his haunches, his back humped, and vomits blood from distended jaws. His members are all solidly muscled, his tail vigorous, his mane prodigious, and his entire figure gives the impression of combined force and ferocity. The least significant details clearly reveal the hand of a

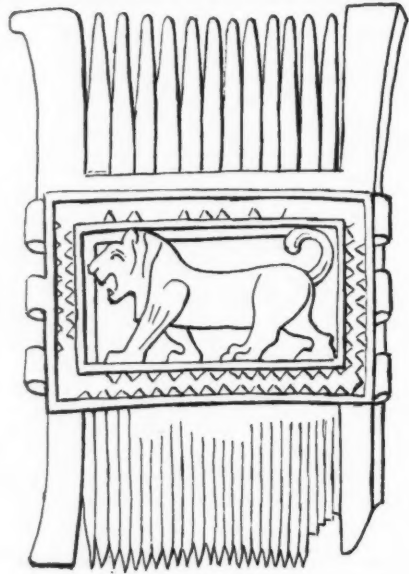


FIG. 10.

practised artist possessing in the highest degree a perfect knowledge of his subject. (Fig. 8.)

Another tableau reveals how this gift of observation was developed by the Assyrians. It shows (Fig. 9) a lioness mortally wounded, on the point of succumbing to her wounds. With an effort full of langor, she drags herself feebly along the ground, her hind-quarters already dead. Her face, from which almost all trace of ferocity has vanished, reflects the suffering that is

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torturing her. As an expression of pain this is admirable; it would be difficult to find another so truthfully reproducing the physical manifestation of agony. Aside from the Laocoon, the Greeks never, at least in this order of idea, produced anything more perfect.

Supple, strongly-built and calm, the lions passing with measured steps along the endless friezes of enamelled faience are also full of grandeur, most decorative and exquisitely ornamental. It is, however, Assyrian industrial art above all that gives us the lion in many applications, at times arranged with a taste and elegance the Greeks never surpassed. Consider, for example, the ivory combs of Figure 10, which carry finely chased passant lions; the scabbards of swords enriched with lions face-to-face in most happy effect; the bronze, silver and gold cups; the precious tissues; the rich embroideries showing the dreaded monster tearing with formidable talons at the flanks of a bull.

The standards, the royal maces, the handles of poignards, bracelets, drinking vessels, furniture of various sorts and an infinity of familiar objects carry as ornaments the heads or paws of lions, as we see in Figure 11. Babylonian cylinders afford us many examples of the lion, often of slight proportions, but always beautifully treated.

In Chaldean literature the lion pos-

sesses on such place as in art. Nevertheless, we often find him mentioned in the fragments of those hymns and poems which have come down to us. He is also presented as a victim of voluptuousness. In the Epic of Gilgamesh, the hero repulses the advances of the goddess Ishtar and reproaches her for her crimes:

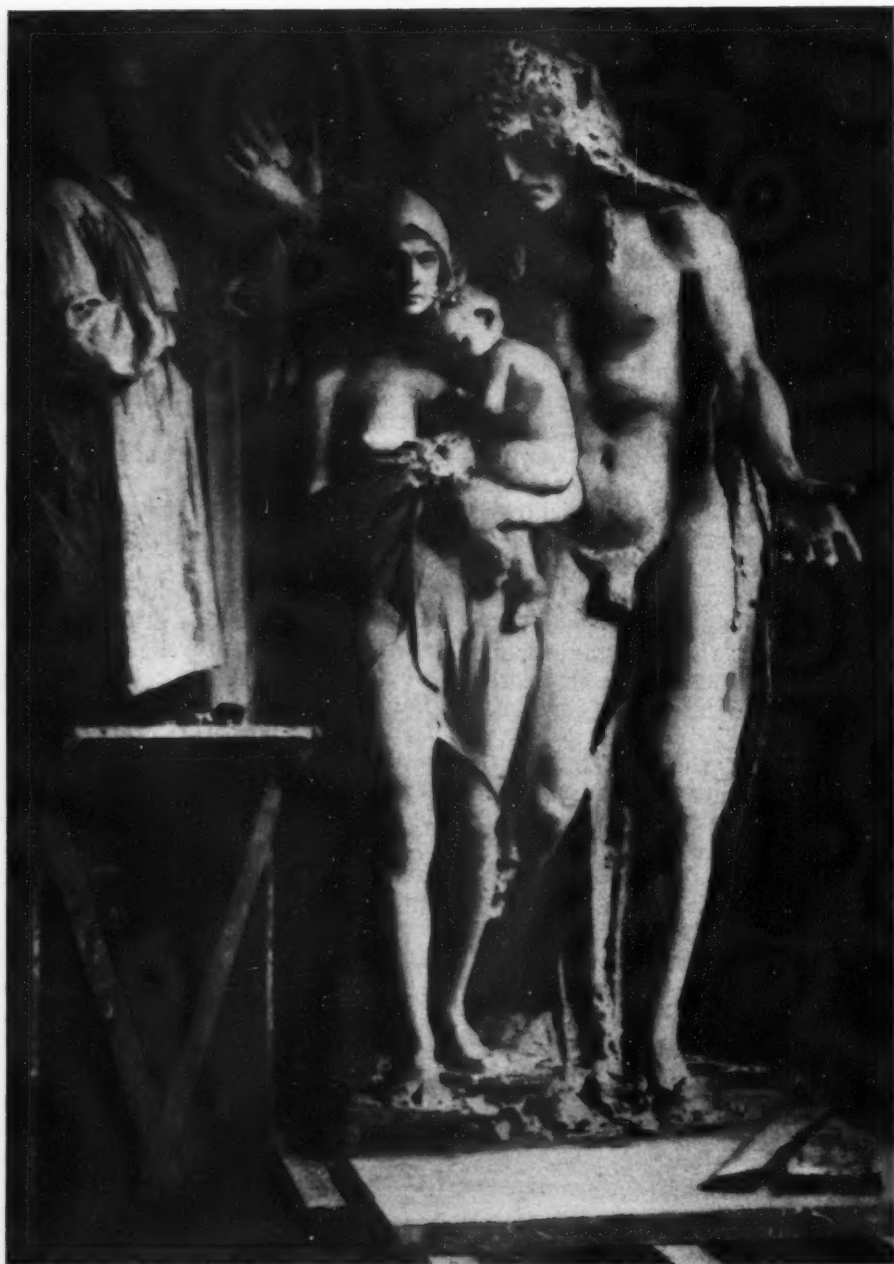
"You have loved the bird Pastoureau;
You have broken him, you have bruised
his wings;
He finds himself in the wood, crying:
'Oh, my wings!'
You have loved a Lion of extraordinary
might:
Seven times seven times have you
cried to him from the pits."

This legend, of high moral import, passed from Chaldea into Asia Minor, where it underwent a slight transformation, to appear in verse at the hands of Babrius, who made of it *The Lion and the Laborer*. In this same form we also have La Fontaine's fable of the *Amorous Lion*. But here, instead of being killed by his mistress as in the Babylonian legend, the lion of his own free will allows his claws to be clipped and his teeth pulled:

"Permettez donc qu'à chaque patte
On vous le rogne et pour les dents
Qu'on vous les lime en même temps."



ASSURBANIPAL HUNTING. RELIEF FROM THE PALACE AT NINEVEH.



Photograph by Philip B. Whitehead

THIS GROUP BY ALBIN POLASEK IDEALIZES THE HUMAN FAMILY FROM THE BEGINNING OF TIME TO THE PRESENT DAY.

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MAN CHISELING HIS OWN DESTINY

By DOROTHY WHITEHEAD HOUGH

IF the artist, consciously or unconsciously, finds in his own life suggestions for his creation, it is not surprising that Albin Polasek has called one of his achievements, *Man Chiseling His Own Destiny*. There was a day when he chiseled his own destiny from a block of marble just as surely as his primitive man is carving his form from the imprisoning stone.

It was fifteen years ago, on the terrace of a hotel in Rome, that the sculptor told us the story of his life, his childhood training at the wood-carver's trade and of his dreams of America. He is a Moravian by birth, an American—like so many others of our distinguished men and women—by adoption, but an American at heart almost as far back as he can remember.

Long ago the first dream came true—he reached the Promised Land, coming to a Moravian community in Minnesota to join two older brothers.

One of the brothers died very soon after young Albin arrived, but the remaining brother was a staunch friend who helped him to secure employment in an altar-factory where his skill as a wood-carver and the feeling which he put into his work won recognition and the second opportunity of which he had dreamed.

The work he did in wood displayed the genius latent in his fingers; the designs he created must have attracted more attention than his modesty permits him to acknowledge, for it seems almost incredible that a block of marble, the stone-cutter's tools and a photograph of an angel should have been placed before him with instructions to make an image like the photograph to be placed in a Catholic convent.

With the courage of genius and the dreamer, Polasek undertook the commission. He knew nothing of modelling in clay; he had never worked with stone



Photograph by Dorothy W. Hough

MAN CHISELING HIS OWN DESTINY, BY ALBIN POLASEK.
PHOTOGRAPHED FROM THE BRONZE REPLICA IN THE
BELOIT COLLEGE MUSEUM OF ANTHROPOLOGY.

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Photograph by The Art Institute, Chicago

THE SOWER, BY POLASEK.

HERE IS THE MAN WHO FINDS NO DRUDGERY IN HIS LABOR, BUT LOOKS UPON HIS DAILY TASK AS HIS GIFT TO HUMANITY.

before; he had no living model from which to obtain realism—nothing but a little photograph to guide his eye. But he succeeded in completing the work, which was accepted and placed in the niche for which it had been ordered.

Then he went back to his wood-carver's bench, but with a new vision—his humble trade was to be for him a

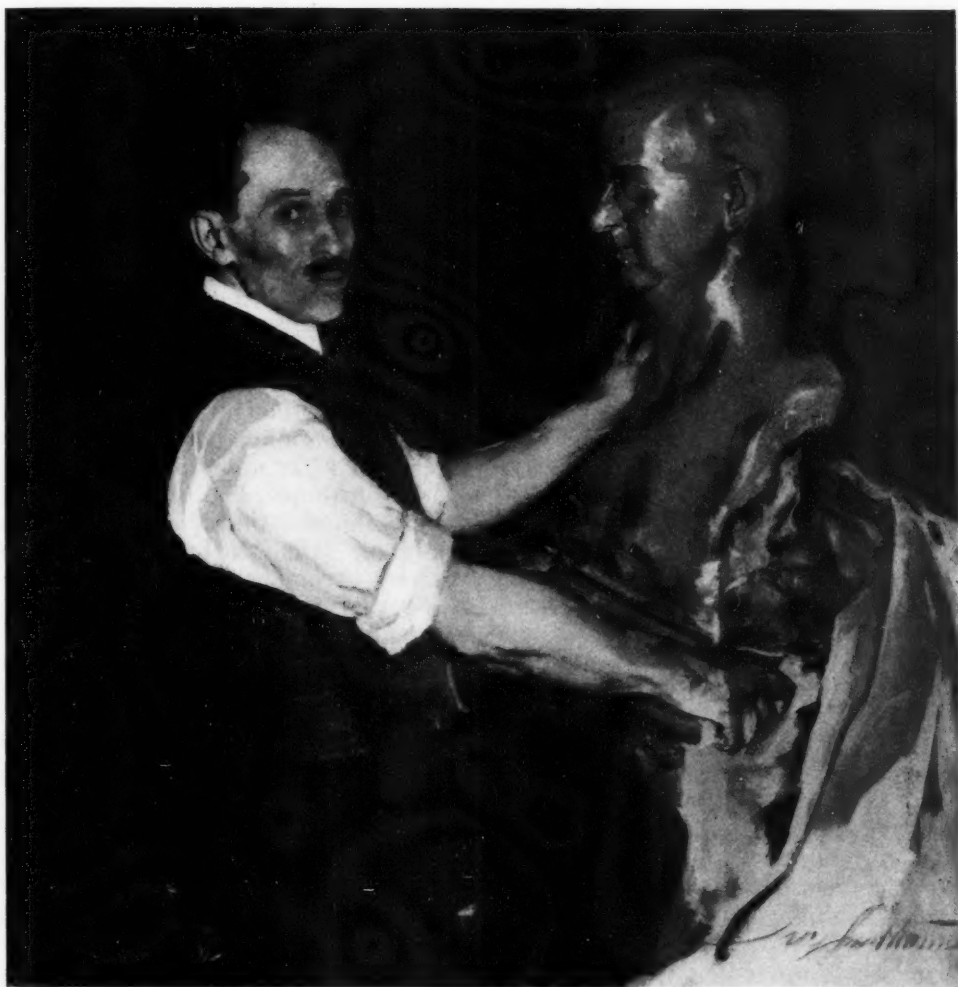
means to an end, not a life occupation in itself. He was determined now to work and to save until he could afford to enter a school where he might learn the sculptor's art, of which he had caught a glimpse as the angel had taken form beneath his genius-guided hands.

All that he has accomplished since that time has come to him because of his devotion to his ideal and his hard work. He has had no special patronage and the honors he has won, since he left the altar-factory and began his training in his chosen field, did not come to him because of luck, but through his endowment with a remarkable talent and his untiring effort to achieve all that he was constantly inspired to undertake.

From the altar-factory he went to the Pennsylvania Academy of the Fine Arts, where his conscientious work and natural skill earned further recognition. He later won a fellowship for three years in the American Academy at Rome.

His studies during these three years included a number of portrait busts, among them the men under whose influence he worked: Dr. Jesse Benedict Carter, Director of the Academy, and Gorham P. Stephens, head of the School of Fine Arts. One of the most charming studies of his Roman period was of a boy throwing a ball. The slender body was so lithe, so graceful, so alive; many times as I have watched my own six-year-old son, I have remembered Mr. Polasek's *Boy Throwing A Ball*, and have appreciated the truly boyish spirit he caught and reproduced in that little statue.

During his third year in Rome Mr. Polasek created the group shown in the accompanying photograph. When we left Rome the study was not finished and he had not given it a name, but I



Photograph by The Art Institute of Chicago

PORTRAIT OF MR. POLASEK AT WORK ON THE HAWTHORNE BUST. CHARLES W. HAWTHORNE, PAINTER.

never look at this picture without thinking of Longfellow's words:

*"Humanity with all its fears,
With all its hopes for future years,
Is hanging breathless on thy fate."*

In the face of the primitive father we see and feel the almost breathless hope and fear, the pity and compassion with which he gazes at the child, who must

carry on into the unknown future the struggle of the race upward toward heaven and God. The hands are up-raised protectingly, as though he would lay hold of those forms beside him and keep them back from the uncertainties and the dangers they must meet. It is the mother's eyes that have caught the true vision of the future. The mother

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Photograph by The Art Institute, Chicago

PORTRAIT BUST OF CHARLES W. HAWTHORNE, BY POLASEK. YOU FEEL HIS PERSONALITY IN THE KEEN EYES.

steps on unfalteringly, with no thought of holding back because of fear or danger. With her sleeping child in her arms she sees clearly and goes unhesitatingly forward to meet the future. She feels the great responsibility she carries, but she bears it with the serene faith of motherhood, a divine gift that strengthens her arms and sustains her footsteps. This group idealizes the human family from the beginning of time to the present day. In all the ages fatherhood has been borne with almost

trembling solicitude, while mother-faith carries the child into a future of which her soul whispers.

Mr. Polasek's first important recognition in America came when he had completed *The Sower*, which was for a time exhibited on the steps of the Chicago Art Institute. There were criticisms, wise and foolish; there were eyes which saw the true genius that had fashioned the form and given the face the earnest, steadfast purpose of "the sower who goeth forth to sow". There is much life and strength in the form; much earnest thought in the face. Here is a man who finds no drudgery in his labor, but looks upon his daily task as his gift to humanity, his share in the progress of the world, and rejoices in his great strength because he may thereby accomplish more in the little while that is given to him to work among his fellow men.

Mr. Polasek has continued to build his reputation as a portraitist in sculpture and a number of his busts of famous men have won recognition. That of Charles W. Hawthorne is exceptionally delightful. It is not my privilege to know Mr. Hawthorne, or ever to have seen him, but looking at his face in this picture is an introduction to the man. You feel his personality in the keen eyes—that are not at all the typical blind eyes of the usual portrait bust—and in the half concealed smile that hints at the wisdom of experience and the joy of satisfaction in simple things. Here is a man who has power to achieve much and who has lived to serve his fellow men.

Mr. Polasek is indeed the "man chiseling his own destiny". From the dreams of his childhood and early youth, realized one by one, to the dreams of the never-satisfied artist which are still hoped-for, he has carved out an ideal—still unfinished.

OIL JARS OF SICILY

By NOBLE FOSTER HOGGSON

WITH the possible exception of the dance, there is probably no form of artistic expression so intimate as pottery. The final shape of the clay moulded on the wheel is a direct expression in material form of an ineffably graceful gesture, a moment in a dance executed by the hands.

The works of the painter and sculptor possess to some extent this quality, but the technical complexity of their expressions have not the immediate power of the simpler physical activity of the potter. The brush and the chisel produce forms less closely woven into the very fabric of daily existence.

One requires the appreciation of the Chinese connoisseur for the realization of the full beauty of a fine vase, the appreciation which secures the quality almost more by touch than by sight.

Should one run one's fingers over the walls of a Greek amphora and gently grasp the lip with one's hand, he would gain a distinct reaction, partly aesthetic and partly physical, never to be entirely achieved by the eye. It is the comprehension drawn from the little muscles tightening and relaxing as the fingers press against the side of the vase, just as they tightened and relaxed in the hand of the maker, forming that original gesture which created the vase.

The potter's art is a popular art. Only rarely has it submerged itself in theory. In the days before the beginning of history, races that gave expression to their exalted moments in bronze and stone used clay to make their household vessels, and unconsciously pressed into that clay the spiritual stuff of their everyday life.

Decoration, painted or incised, entered early into the development of pottery. The decorators, however, did not change the character of the art from its original democratic aspect. They, too, were popular artists. Even in Athens, in the fifth century B. C., when sculpture and architecture were endowed with the most austere nobility, vase-painting was familiar, vigorous and, at times, humorously ribald.

Although perhaps inferior to the other arts in spiritual content, vase-painting was unsurpassed in decorative quality. The Greek pottery decoration presented the best solution of the problem of decorating a surface with figures without destroying the surface visually by introducing a third dimension.

It is not only the Greek pottery that has this quality. In all races, so long as the potter's art retains its close contact with the common people, the forms produced are vigorous, lively and simple human statements. It is only when the potter moves his wheel from the village street and shuts himself away from his public in a factory, that his art becomes cold and impersonal.

So far as we know, pottery has always been made in Sicily; but pottery is made everywhere. There is a particular quality, however, inherent in the pottery of Sicily, perhaps because the Sicilian potter has never drawn himself apart from the Sicilian soil and the Sicilian people. Standing on the soil from which he took his clay, he spins his wheel with an eye to the needs of his neighbors. He does not

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"THE ROMAN PASSION FOR NATURALISM INTERFERED AND INTRODUCED THREE-DIMENSIONAL REPRESENTATION INTO THE DECORATION."

work for that vague abstraction, "a world market".

The art was firmly established thousands of years ago by a great tradition of Phoenicians, Greeks and Romans. An island devoted to the culture of the grape and the olive, it has always had a real need of its potters, who made the jars for wine and oil.

When Greece destroyed itself and Rome died of her own greatness, Sicily remained, a battleground for barbarian pirates and ambitious Saracens. Sicilian glory faded, her temples fell into ruins; but year after year the olives were pressed for oil and the grapes were crushed into wine.

Potters, working in a tradition

handed down from father to son, continued to make the vessels to hold these precious fluids. Sicily lagged behind while the continent of Europe grew old with painful centuries. The dark leaves of the olive still rustle above the blue restlessness of the Mediterranean, and the oil from Sicilian earth is still stored in Sicilian clay.

The Sicanians, earliest known inhabitants of the Island, probably made jars, but very little remains of the Sicanians and their works. A greater people followed them in Sicily, the Greeks. In the great days of Athens and Sparta, Sicily was Western Greece. Here was no crude colonial civilization. Great temples were built and wealthy communities practised all the arts of the East.

Many of the beautiful Greek vases which have survived until modern times were found in Sicily. Syracuse was founded by Corinthian colonists and in Corinth was developed one of the finest schools of early Greek vase-making. In the sixth and fifth centuries B. C., Athens set the style for all of the Greek world. The shapes and the decoration of the jars made in Sicily took their inspiration from the great Attic work.

The amphora, the most common of the forms, is a large jar with two handles, used to contain oil, wine or water. As long as there are Sicilian potters, amphoræ will probably be made.

Homely Theocritus, most lyric of Sicilian poets, devotes one of his most beautiful bucolics to the description of a Sicilian jar. These jars have always been dear to poets and many have followed the lead of Theocritus. In English we have the great ode of Keats.

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Athens, however, destroyed itself and the vigor of Attic vase-making died with it. Sicily by its resistance to the Attic fleet at Syracuse played its part, and an important part it was, in the end of Athens. The potter's art, nevertheless, took refuge in Sicily and Apulia. Some of the original purity of line was gone but fine vases were made for a long time in Sicily after the art had disappeared in Greece.

The painter had unfortunately ceased to cooperate with the potter, and with the rising importance and complexity of decoration, the actual vase construction was neglected. Roman success and Roman prosperity made the situation worse. The art of Sicilian pottery was almost lost.

Then connoisseurs appeared and jars were made to suit the discriminating taste of gentlemen, rather than the utilitarian desires of the housewife. The gentlemen of taste, unfortunately, had a weakness for sculpture and the all too-obliging vase-makers began to make vases with figure-decoration in bas-relief. This sculptural decoration destroyed the old significance of the silhouette. The jar, instead of being a beautiful gesture caught in clay, became merely a piece of cleverly decorated bric-a-brac.

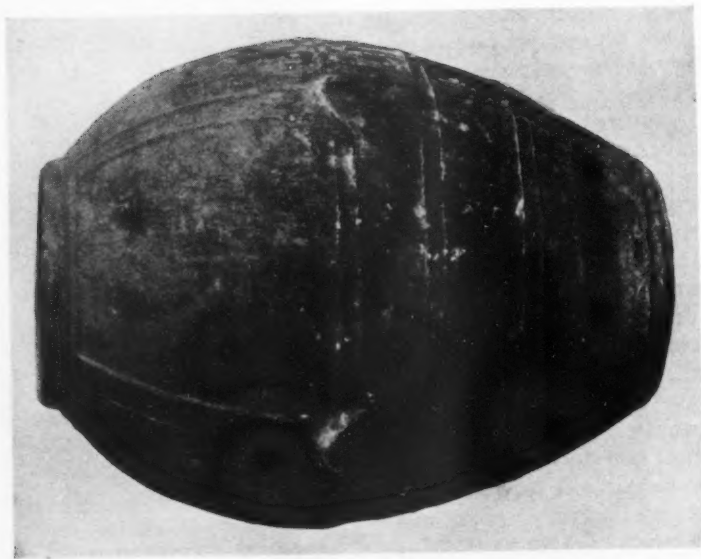
If this sculptural decoration had remained formal, the results would not have been so bad. The Roman passion for naturalism interfered and introduced three-dimensional representation into the decoration. This form of decoration has never disappeared entirely from the Sicilian jars and it is most unfortunate. The three-dimensional illusion of the decoration creates a completely irrelevant problem. If the decoration is effective it appears to eliminate the wall of the vase as an unbroken surface and destroys the

silhouette. At the same time the surface cannot be entirely forgotten and tends to destroy the illusion of the decoration. Two warring elements have been introduced into the design without necessity. The result is an unhappy feeling of indecision.

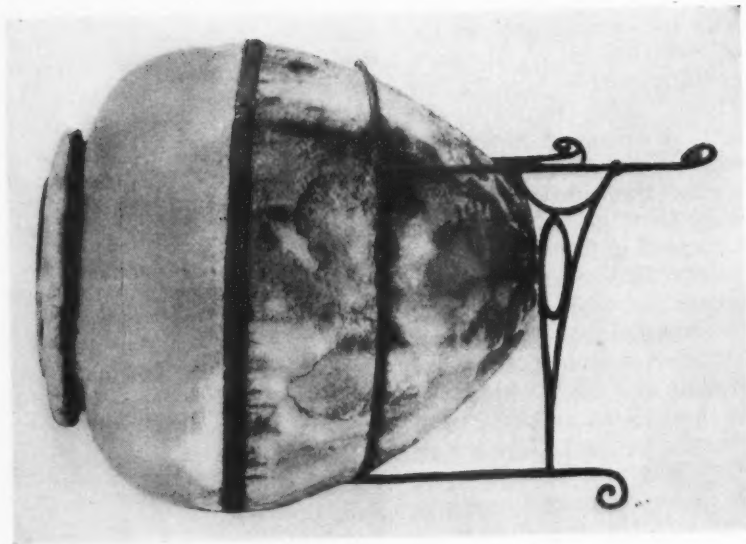
Rome fell and one master succeeded another in Sicily. The so-called Dark Ages, so important in all the arts, rescued Sicilian ceramics from naturalism. The old Roman tradition struggled to survive. Workmen with less skill strove to imitate nature in their decoration and failed. Years later their successors, even less skillful, accepted the symbols which had been



"THE SHAPES AND THE DECORATION OF THE JARS MADE IN SICILY TOOK THEIR INSPIRATION FROM THE GREAT ATTIC WORK."



"JARS THAT HAVE BEEN MADE IN SICILY FOR CENTURIES,
LARGE, STRONG AND SIMPLE."



"FINE VASES WERE MADE FOR A LONG TIME IN SICILY AFTER
THE ART HAD DISAPPEARED IN GREECE."

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established by their ancestors and omitted the sculptural decoration.

After the arrival of the Saracens a further change was made in the decoration. They brought with them their Eastern taste for flat decoration, and fewer jars were made with relief ornament. Norman robber-barons, younger sons bent on seizing by force the lands which they needed and had failed to acquire by an accident of birth, swooped down from the North and appropriated Sicily. They were hard taskmasters. Although they became the great princes of the Mediterranean, they remained Norsemen at heart, not appreciating the gentler arts of the warm island.

They expected from their subjects wealth and not beauty. The potters had lost their aristocratic customers and were driven back to the soil, the mother of their art. Once more they were making utensils for their fellow Sicilians, vessels for the oil and wine.

The jar that was scorned in the Norman's castle as an object of art was welcomed when filled with the rich juices of the Sicilian earth. Sicily was used and forgotten; and in their poverty the Sicilians gained in integrity more than they had lost in glory. No one was interested in Sicily, so no one destroyed its simplicity.

The Renaissance came and went, leaving the Sicilian potters virtually unmarked by its passing. Ceramics became a highly sophisticated art on the mainland of Italy, and the Urbino majolica is beautiful and charming. It has not, however, that direct human significance of the cruder Sicilian jar, that intimate trace of the hand that made it and the flavor of the use to which it was put.

At present many old jars and jugs can be seen in Sicily. Some are in the

possession of old families and some are still in use in the homes of peasants. The Greek jugs are of the usual types, although there are some very interesting ones of heavy clay and very primitive design. These are a form of amphora, very tall and narrow, with handles rising from the shoulder and rejoining the body of the jug at the lip.

The interesting feature of these jugs is that they do not have the usual base, but are finished at the bottom with a point. These were made to be carried to the well, where their points could be pushed into the ground, holding them upright while being filled. This form of vessel has been traced back to early Biblical times in Mesopotamia. Many wells have been discovered with holes in the stone where jugs such as these could be supported.

The Etruscan jars, which are occasionally found in Sicily, are possibly the work of the Sicanians or other pre-Grecian inhabitants. They are usually very large, sometimes as much as five feet tall, and were probably used for storage of corn. The shapes are generally very simple, a contour of unbroken curve with an undecorated flare at the mouth.

Most of these are decorated in relief. The subjects are mythological, composed of human figures, animals and simply rendered trees. The figure of a deity, seemingly symbolic of the Ocean, occurs frequently. The execution of the human figures is rather crude, although the compositions are well handled, and the trees and animals are treated with a crisp, energetic freshness.

It is a characteristic of primitive peoples that animal representation in their arts generally precedes in excellence the representation of the human form. The appearance of the Ocean deity is not unusual, as the sea plays a

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"AFTER THE ARRIVAL OF THE SARACENS A FURTHER CHANGE WAS MADE IN THE DECORATION."

tremendous part in the mythology of the Mediterranean races, particularly in the case of the inhabitants of the islands.

The Greek taste, which came into Sicily with the Greek colonists, apparently replaced this sculptural pottery with painted or undecorated ware. A greater variety appeared in the shapes. All the common Greek forms were made, the two-handled amphora, the *hydria* with three handles and a spout, the *oinochoe*, a form of pitcher; and the various types of drinking-goblets.

After the art went into decline in Attica, the *hydria*, very elaborately decorated, became the popular form in Italy and Sicily, where the ornate

decoration under Roman domination developed into a return to the bas-relief.

In the relief-decorated work, the handle disappeared, and later, when the relief-decoration was abandoned, the handles were still omitted.

A new type of decoration was developed for the strictly utilitarian ware. A series of slightly raised rings were carried around the jug, usually several of them closely placed at the neck and one or two at the shoulder. These rings, which were sometimes notched, formed an excellent decoration which became an integral part of the contour of the jug and even emphasized the salient points of the silhouette.

According to the dictates of utility some features were added to the fundamental shape. There are jars with taps at the bottom and jars with one or two handles. These elements are fitted beautifully into the outline of the jug, because they grew naturally from it and no attempt has been made to make them look like what they are not.

So they remain, the jars that have been made in Sicily for centuries, large, strong and simple. So long as oil has come from Sicilian olives, it has been kept in jars not very different from these, beautiful because they are all that useful jars should be and nothing more.

"Thou, silent form, dost tease us out of thought

As doth eternity: Cold Pastoral!

*When old age shall this generation waste,
Thou shalt remain, in midst of other woe*

Than ours, a friend to man, to whom thou sayest,

'Beauty is truth, truth beauty,'—that is all

Ye know on earth, and all ye need to know."

NOTES AND COMMENTS

UNIVERSITY OF PENNSYLVANIA MUSEUM TO EXCAVATE AT MEDUM, EGYPT

Announcement has just been made in Philadelphia that the University of Pennsylvania Museum will begin excavations at Medum, Egypt, in November of this year. Alan Rowe will head the expedition, which will be financed by the Eckley Brinton Coxe Foundation. Mr. Rowe has been serving since 1925 as field director of the University Museum's expedition to Beisan in Palestine. With the organization of the new Egyptian expedition, however, the work at Beisan will be temporarily suspended.

Medum lies in the Libyan desert, roughly between the northern end of the Fayyum and the Nile, some fifty miles south of Cairo, and is a site which offers great possibilities not only for fresh contributions to existing knowledge in Egyptian research but also for the collection of interesting and valuable material. To the north, and in the following order from south to north, lie the Ancient and Middle Empire pyramid sites of Lisht, Dahshur, Sakkara, Abusir, Zawiet-el-Aryan, Gizeh, and Abu Roash, while to the south are the Middle Empire pyramid sites of Illahun and Hawara. These really form one continuous royal cemetery nearly sixty miles in length on the western side of the Nile.

In its work at Medum, which is believed to be chiefly a Fourth Dynasty site dating onwards from about 2930 B. C., the expedition will concentrate on the excavation of a pyramid called by the Arabs El-Haram el-Kaddab, or the "false pyramid", described in a report from Mr. Rowe as the most important structure visible on the site. "The 'false pyramid'," Mr. Rowe's report states, "is of three, originally seven, square receding stories which, according to Professor Georg Steindorff, of Leipzig, rise to a height of 214 feet 8 inches in steep stages. The first story is 81 feet 6 inches high, the second 98 feet 11 inches, and the third, now almost destroyed, is 34 feet 3 inches high. Professor W. M. Flinders Petrie, of the British School of Archaeology, points out that the pyramid was built cumulatively, 'that is to say, in seven successive coasts each of which bore a finished dressed face around a central mastaba tomb. He states that the stepped stories were originally filled out in a smooth slope from top to bottom at a different angle from the coatings. This outer filling or casing was removed at an early date, perhaps by Rameses II.

"From various graffiti made in its temple by visiting scribes during the Middle and New Empires we gather that the Medum pyramid was erected by King Sneferu, although a certain eminent modern authority believes it may have been made by Huni, the predecessor of Sneferu.

"The Medum pyramid seems to have been the third of the great completed pyramids in order of date constructed in Egypt, the first being that of Zoser at Sakkara, the second possibly that of Kha-ba at Zawiet el-Aryan (both of the Third Dynasty), the fourth that of Sneferu at Dahshur, and the fifth that of Cheops at Gizeh. The last two are of the Fourth Dynasty. At Medum are many tombs of various periods including mastababs belonging to Ra-hetep and Nefer-Maat, the sons of the king who built the pyramid. Two magnificent statues of Ra-hetep and his wife Nefert are among the finest treasures of their kind in the Cairo Museum, while in the University Museum there is a painted fresco from the tomb of Nefer-Maat.

"Summing up, therefore, we have at Medum a royal pyramid site founded probably at the commencement of the Fourth Dynasty by Sneferu, the first really great king of Egypt. Sneferu worked mines in Sinai; built vessels nearly 175 feet long for traffic on the Nile; sent a fleet of forty vessels to the Syrian coast to procure cedar logs from the Lebanons, and made raids from Egypt southward to the land of the Nubians and southwestward to the land of the Libyans. The length of Sneferu's reign is unknown, but it was probably from twenty-four to thirty-two years. He died about 2900 B. C., and was succeeded by his son Cheops, who built the great pyramid in Gizeh."

EUROPEAN MEMBERS OF JURY OF AWARD FOR TWENTY-EIGHTH CARNEGIE INSTI- TUTE INTERNATIONAL ANNOUNCED

Three distinguished European artists will visit Pittsburgh in September to serve on the Jury of Award for the Twenty-eighth Carnegie Institute International. They are André Dunoyer de Segonzac, of Paris; Vivian Forbes, of London; and Wladyslaw Jarocki, of Cracow. The names of the three Americans who will act with them will be announced later.

Particular interest will center on the Jury of Award this year because for the first time the Albert C. Lehman Prize and Purchase Fund will be offered. This prize is a cash award of \$2,000 to the artist of the best painting in the Exhibition available for purchase. The prize also takes with it a guarantee to purchase for Albert C. Lehman the painting at its list price up to \$10,000. In addition to the Lehman award, the usual Carnegie Institute prizes will be offered, and one by the Garden Club of Allegheny County for the best painting of a garden or flowers.

THE "VALUE" OF ART

Antique American furniture, early American silver, a portrait by an American painter and autograph material and other Americana, established new high record prices in sales at the American Art Galleries, New York City, in the season which has just drawn to a close.

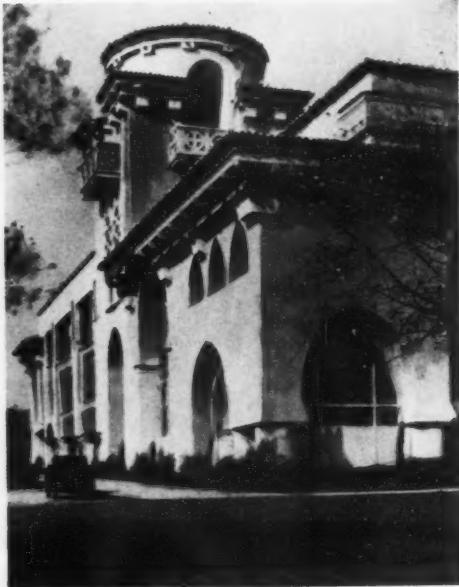
The 65 sales, conducted by the American Art Association, brought a grand total of \$4,302,397.50. Thirty of these sales were of furniture and furnishings, amounting to \$2,875,071.50. Twelve painting sales totalled \$734,095. Book sales, which included autograph and manuscript material, were 17 in number; their total was \$566,640.50, while etchings, prints and drawings, 6 sales in all, brought \$126,590.50.

Furniture and furnishings brought approximately four times as much as the next highest of the four divisions, that of paintings. The highest sum realized for any one collection dispersed during the season was the \$605,449, obtained for the collection of the late Howard Reifsnnyder of Philadelphia, sold in late April. Of paramount importance in this collection was the early American furniture, although a small collection of Oriental art and paintings was included. The Pepoli Collection of Italian art of the Quattrocento and High Renaissance, sold in January, was second in line, with \$221,640 for its total. A "combination sale", including the antique furniture and decorations from the estate of August Belmont, and the collection of the late John M. Phillips, totalled \$189,639.50. The V. & L.

ART AND ARCHAEOLOGY

Benguat collection of rare fabrics and tapestries sold in early April made a very close fourth, with \$186,285 for its total.

A very significant price was the \$19,000 paid by Knoedler's for the portrait of Major General Baron Von Steuben, painted by Ralph Earle, American artist (1751-1801). While it is difficult to apply the term "record" to prices paid for unique items of this kind, this may be considered a record. The \$29,000 paid by the Howard Young Galleries for the portrait of Major General Andrew Jackson, by Samuel Waldo, A. N. A. (1783-1861), broke all records for a picture by an American artist at public sale.



THE EARLE C. ANTHONY BUILDING, OAKLAND, CALIF.
BERNARD R. MAYBECK, ARCHITECT.

Tapestries proved themselves high in favor throughout the season, with \$14,000 paid for a XVth century Brussels Renaissance example, \$12,750 for a XVth century Flemish Renaissance piece, and \$8,000 for one of August Belmont's tapestries, a Brussels "fin Teniers" of about 1700.

ARCHAEOLOGY IN A COMMERCIAL SETTING

For the construction of the new Earle C. Anthony building in Oakland, California, Bernard R. Maybeck, the architect, found his exterior design in antiquity. He went back to the Ctesiphon palace of Kaikosru, crumbling on the Tigris, for the inspiration of his great triple arches, through which one gazes across the placid beauty of Lake Merritt. For the interior arches springing from columns, he drew on the crypts of such early Christian churches as that of St. Francis at Assisi.

His bold use of polychromatics on the exterior is a striking feature. He used an ingenious blower system by which color, sand and water were mixed and sprayed under the direction of an artist who stood away from the building and telephoned instructions to painter and mixer. The color-range, from ivory to burnt umber, gives the surface the appearance of having been mellowed by hundreds of years of sun, storm and wind.

The tower rises a hundred feet above the street. Terra-cotta tile is used on the roof and repeated at other points. Three great Persian lanterns hang in the archways.

The lighting in the automobile showroom, which is the feature of the main floor, is controlled by a huge automatic switchboard and is so arranged that every condition of light is possible—sunrise, midday, sunset and dusk effects.

The building is used to house the local Packard agency.

APPLETON S. BRIDGES DEAD

Appleton S. Bridges, capitalist, philanthropist and benefactor, of San Diego, California, died May 8th in the eighty-first year of his age at his home on Point Loma. For some thirty years Mr. Bridges had been a resident of San Diego. His beneficence included the donation, in which his wife participated, of the Fine Arts Gallery building in Balboa Park, San Diego, to that city; the gift to Pomona College at Claremont, California, of the Hall of Music, in memory of their only child, a daughter who died several years ago; and the most recent promise of an auditorium for Claremont College, of which Pomona is a unit.

An editorial in one of the San Diego papers says, concerning the buildings which Mr. Bridges gave: "These buildings are enduring monuments, and the uses to which they are dedicated are even more enduring. Some part of his immortal existence each man creates for himself, and that which Mr. Bridges chose for his own was profoundly worthy." Another editor writes: "His was the kind of philanthropy that brings dividends to its receivers. . . . His was a splendid example of constructive benevolence. . . . He gave of his wealth to the public, but he followed through to see that it was used to the best interest of the public to whom it was given."

MORE ARTISTIC BRIDGE DESIGN

In recognition of the growing aesthetic taste in the population of the United States, the American Institute of Steel Construction, Inc., has adopted a program calculated to improve greatly the design of bridges. For the present two different plans have been decided upon to bring this about and these will be inaugurated concurrently during 1929. The first is a cash prize to the engineering and architectural students who offer the most aesthetic solution of a theoretical bridge problem. This campaign has already been announced through the Beaux-Arts Institute of Design. The second is a selection of the most artistic bridge in steel erected during the past year.

The bridge selected by the committee as the most artistic of all constructed during the past calendar year will be decorated with a bronze plaque, and suitable certificates will be awarded to the engineer, the architect and others who were engaged in its construction. Photographs, plans and description of the bridge will be published for information of the bridge-building industry as a model and guide.

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Formal announcement of the jury's first annual selection will be made at the next annual convention of the American Institute of Steel Construction to be held at Biloxi, Mississippi, in November.

HOWARD GILES JOINS FACULTY OF MASTER INSTITUTE OF UNITED ARTS

Howard Everett Giles, well known as a painter and teacher, and the recipient of many honors and holder of many prizes, will be a member of the faculty of the Master Institute of United Arts when classes are resumed this Fall in the new quarters in the Master Building at 310 Riverside Drive. Mr. Giles will devote himself to the fundamentals of design as applied to drawing and painting. There will be courses in painting and in drawing, based on dynamic symmetry as he uses it in his own work. Mr. Giles is a pioneer exponent of the school of dynamic symmetry, of which Jay Hambidge may be called the founder in America. Giles studied under Hambidge, and although Hambidge is responsible for working out the theory, Giles is the first one to have taught it on a large scale, and has made it practical for present-day artists' needs.

MACHINE, DEPARTMENT STORE AND THE PUBLIC ATTITUDE TOWARD ART

The machine, the department store, and competition in industry and trade have changed the public attitude toward art, so that art, "in its truest sense, has come to this country as something belonging to the day and hour, and to all the people," said Henry W. Kent, Secretary of the Metropolitan Museum of Art, in an address at the recent Anniversary Exercises of the Yale School of the Fine Arts.

Speaking on "Art in the Future," Mr. Kent said: "This great country for many years has been building up enormous industries, and it has learned that if it is to succeed in rivaling the same kind of industries as carried on in other lands, it must take into consideration the ingredient which gives many of them their greatest value—the quality of art. It has only now determined upon that rivalry. It has now come to the point of desiring to excel in this quality of art as well as in technical, mechanical, or practical excellence, to which it has bent all of its endeavors heretofore. This decision has been, and is, the greatest influence in the change of the public attitude towards art. Touch the public pocket and you awaken the public mind. So soon as the public puts its money into art, so soon it reads the daily quotations of the market. Art in the marketplace is the sign of a living, vital interest, not alone of the few knowing ones—the professor, the collector, the museum-man, or the antiquity dealer—but the whole people. Art, in its truest sense, has come to this country as something belonging to the day and hour, and to all the people.

"Another great factor in this development of interest in art, certainly, all will admit, one of the greatest educators in taste, is the shop. The wide variety of goods, including paintings, sculpture, and prints, found in the department store today, the knowledge displayed in the selection of its stock, the skill shown in the display of its wares, especially in its show-windows, have a more immediate and effective influence in the lives of the people than any other agency. This raising of the artistic standards in shops is evidenced not alone by its wares, but also by the careful training which is given to its employees. In the best department stores, schools of training are maintained under able instructors, wherein the employees are taught all about cash,

credit, stock, and other purely business matters, and about styles, taste, and in some cases, even the history of art as well. This is the best kind of training, adapted to get immediate results with standards as exact as they are definite.

"Museums, perhaps, have a greater opportunity for the advancement of art in the community than any other of the forces now at work, because it is so obviously their job to stand plainly and unequivocally for accomplishment and high standards. Most of the museums have collected good art and most of them have stressed this goodness, but they have played for safety in matters of taste and judgment, and have relied upon the decisions of Time. As a result, they have allied themselves with the historian, archaeologist, and eth-



INTERIOR OF THE EARLE C. ANTHONY BUILDING. THE CRYPTS OF EARLY CHRISTIAN CHURCHES WERE THE INSPIRATION FOR THE ARCHES SPRINGING FROM COLUMNS.

nologist, whose methods they have adopted, rather than with the prophet and man of the street.

"Within recent years, however, there has been a change; the museums have included in their collections the arts of design, as well as the fine arts, and have come to an understanding of their obligation to the arts of today and tomorrow; they have begun to demonstrate their collections, leaving to the schools, art schools, and colleges the function of teaching, as properly belongs to them. Some museums aim, not alone to create in the beholder emotions of joy in beauty, but to give the more practical citizen the right to get what he desires out of his inspection, even helping him to turn his study into business channels if his reaction leads to such an end. In a word, the museum has taken its rightful place among the active agents for art in the community, for the good of the whole people."

BOOK CRITIQUES

Metropolitan Museum Studies, Part I, Vol. I. Pp. 112. Many illustrations. Metropolitan Museum of Art. New York, 1928. \$4 a part; \$7 a volume.

No reader opening a copy of the new Metropolitan Museum publication, *Metropolitan Museum Studies*, can fail to be at once impressed by the excellence of its composition and illustration. Its physical aspect places it immediately in a class with the better European art journals, and such outstanding American periodicals as *Art Studies*. Its material appearance thus arouses high anticipation in respect of its content and this anticipation is in large measure realized. In the introduction the statement is made that this journal is to afford a medium of publication for articles written by members of the Museum staff, and dealing with museum objects in the fields in which the writers are expert. And perhaps there is no greater indication of the advances made in the number of genuine scholars now engaged in museum work than a survey of the list of contributors to this publication of a single museum. Comment on each of the articles cannot be attempted in this review. Nevertheless, I cannot refrain from a few specific references to certain articles. Mr. Breck's "Four Seventeenth Century Persian Pintadoes" seemed especially satisfactory in combining scholarly treatment with an introduction to the subject which made it intelligible to a reader not already familiar with the objects under discussion. Mr. Cornelius' article on John Townsend is a valuable differentiation of two Newport joiners, while Mr. Dean's "American Polearms" is the thorough and scholarly type of writing which we are accustomed to from his pen. If I were to venture a mild criticism of the publication, this would be based on two grounds. First, that although certain articles are themselves interestingly and authoritatively written, like those of Miss Richter and Mr. Remington, the authors have attempted to draw conclusions which are not entirely justified by the evidence adduced. In other words, some of the articles are a trifle ambitious. My second criticism applies by no means to this publication alone, but to a general tendency in writing on objects of art today, to lay such stress upon questions of provenience, date and attribution, that the artistic value of the object discussed is sub-

merged in scientific investigation. Space does not permit further comment, but I should like to add in closing that I shall be one of many to look forward with interest to the next number of *Metropolitan Museum Studies* and to wish the publication that success which the high quality of the first number should assure.

CLARENCE WARD.

The Druids: A Study in Keltic Prehistory. By T. D. Kendrick. Pp. xiv, 227. 51 illustrations. London, Methuen & Co., Ltd., 1927. \$3.50.

Mr. Kendrick's book has for its object "to provide a complete and well-documented summary of the whole of the material upon which a study of this subject should properly be based". But the understanding of this material involves, in his opinion, "a general knowledge of the history and prehistory, and social atmosphere, of early Gallic and British civilization". This method of approach makes his book more than an account of the Druids; it becomes an illuminating introduction to the study of racial conditions and movements and the origins of Keltic culture in western Europe. After an introductory chapter on tradition, a chapter on prehistory sets the stage, and forms in itself a clear-cut sketch of racial conditions before the approach of the Romans. A chapter on history collects and compares all the important references to the Druids in classical literature. Two others on religion and temples leave the impression that the content of druidical knowledge was of much less importance than the use they made of it "to control the popular mind by concerted action as a teaching body"; and that the larger part of the temple building popularly ascribed to them was not done by them at all, though they may have used older structures and had a large share in the building of Stonehenge. His final chapter states his thesis that "the origin of Druidism and the origin of the Druids are different events due to different causes".

Druidism originated among the Kelts in Gaul, by an amalgamation of the native cults with those of the Keltic invaders; but these native cults existed also in eastern Britain, which then formed one culture-area with eastern Gaul, and their recognition, when the gallicized Kelts reached Britain, as a purer

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form of the ancient faith, gave rise to the tradition reported to Caesar that Druidism had originated in Britain. The Druids, however, as an order of priests, gained power in Gaul under peculiarly favorable conditions, and never attained a strong organization in Britain.

The book is well printed and abundantly and clearly illustrated. No formal bibliography is given, but full references serve equally well. Greek and Latin texts bearing on the Druids are conveniently collected in an appendix. The index is better than is usual in English books.

GEORGE M. CHURCHILL.

Guide-Posts to Chinese Painting, by Louise Wallace Hackney. Revised edition. Pp. xxii, 221. 21 illustrations; Houghton Mifflin Company, New York, 1929. \$7.50.

Withdrawn from the protective shadow of the reputation of a distinguished name, this second edition of Miss Hackney's *Guide-Posts to Chinese Painting* takes its stand squarely on its own merits; and it rests upon very insecure ground. Beyond the title-page and preface this reviewer can find no significant change in the work; even errors and inconsistencies in names and dates remain uncorrected. Errors which the mind of a specialist would automatically rectify cannot but confuse the popular reader for whom the book is intended, and they may be regarded further as symptomatic. Three things especially impress us: the great amount of diligent, but uncritical and hence futile labor expended; the second-hand nature of the material; the inadequacy of the author's Chinese background. Nothing new is offered the sinologist, and the amateur who cannot separate grain from chaff had better avoid malnutrition by abstinence. The desire and the effort to provide a popular book on Chinese painting with particular reference to American collections are commendable; the result unfortunate.

BENJAMIN MARCH.

Daedalus and Thespis: The Contributions of the Ancient Dramatic Poets to our Knowledge of the Arts and Crafts of Greece. By Walter Miller. Vol. I, *Architecture and Topography*. Pp. VIII; 330. 48 illustrations. The Macmillan Company, New York, 1929.

This quarto volume is the first of three to be published. The second will deal with sculpture, the third with painting and ceramics.

Professor Miller has chosen his title for the sake of brevity, for, as he explains in the preface, Daedalus was the first artist, and Thespis the first dramatist of Greece.

The tremendous work—a "long labor of love", the writer assures us—of bringing together all passages in the classical dramatists bearing upon the subject, has resulted in a book which contains a vast amount of valuable material, but one which can hardly be called readable, for it is constructed on the plan of a dictionary, and dictionaries are meant to be consulted occasionally, but not read continuously. Even as a work of reference, the volume can not be used to great advantage until Vol. III appears with its promised Indexes.

In a work of such proportions there are of course many debatable statements which one would expect to see discussed at length. Thus, on p. 40, we read that "the old Greeks knew how to temper bronze as well as steel". I wonder if any expert metallurgist of to-day would accept this statement. Instead of *temper*, the writer should have said *harden*.

The work is beautifully printed and the illustrations are excellent.

HENRY RUSHTON FAIRCLOUGH.

The Spirit of American Sculpture. By Adeline Adams. Pp. xix, 196. 26 illustrations. The National Sculpture Society, New York, 1929.

No one who wishes a popular introduction to the place of sculpture in American life should fail to read this little book, recently revised for the current exhibition of the National Sculpture Society. Mrs. Adams writes from an adequate background of historical knowledge and an intimate acquaintance with many of our modern sculptors. With liberal sympathy and quick and urbane humor she discusses especially the work of Ward, Saint-Gaudens and French, the "exalted collaboration" of our sculptors at the World's Fair in 1893, the service rendered by the National Sculpture Society, and various types of monumental and decorative sculpture. A concluding chapter deals sketchily with tendencies of the past six years. Some readers will regret Mrs. Adams' failure to criticize more acutely the shortcomings of our academicians and to include a more generous consideration, with satisfactory illustrations, of the work of our younger sculptors.

W. R. AGARD.

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Sicconis Polentoni Scriptorum Illustrum Latinae Linguae, Libri XVIII. Ed. by B. L. Ullman. Pp. VI, 514. 5 plates. American Academy in Rome. 1928. Printed in Italy.

The institution of a series, called Papers and Monographs, in which to publish the longer pieces of work done at the American Academy in Rome, has been a great asset both to the Academy itself and to its visiting professors and accredited students.

Volume VI in that series is a valuable addition to available Latin texts. The present edition by Professor Ullman is the first that has been published in full, although several small portions have appeared before. In fact, this should be known as the *editio princeps*, because the text here published is from the copy made by Professor Ullman and nine of his students directly from the Vatican library manuscript which is in Sicco's own hand, with his final additions and corrections.

Sicco Polenton (born 1375 or 1376), a Paduan by citizenship, was one of the great Italian humanists. He owed much to the teachings of Giovanni da Ravenna. About 1419 he wrote a Latin comedy, *Catinia*, one of the earliest of the Latin comedies of the Renaissance. His *magnum opus*, however, was the one here under review. Although it owes certain suggestions to Petrarch, to Jerome, and to other earlier writers, Sicco seems to have written, as Ullman rightly says in his introduction, "the first modern history of Roman literature".

The editor calls attention to the fact that Sicco's work would have been even more valuable than it is, if only the legend about it were true. Legend said Sicco had secured the only copy in existence of the *De Viris Illustribus* of the Roman historian Suetonius, and that after copying from it all he wanted, had destroyed it to prevent his being proven a plagiarist.

The eighteen books into which Sicco's work is divided deal with the discussion of the works of over one hundred authors, whose names are given in an index. Seven books, X-XVI, are given up to Cicero alone.

Sicco realized that he was working in the early days of a renaissance of learning, as is clearly seen in what he says when discussing Juvenal, Dante, and Petrarch. In fact, he says he "is glad to be living in an age in which genius flourishes". Ullman quotes a sentence from his introduction which is most enlightening: "What finer occupation is there than to

browse in books, which, even if they seem dumb and dead, yet are teachers of life and make those who study them ever better men as well as more learned scholars".

R. V. D. MAGOFFIN.

Documents Pour Servir a L'Etude De L'Art Egyptien. Par Jean Capart. Pp. XVI, 89. 156 plates. Volume I. The Pegasus Press, Harcourt Brace & Co. New York, 1929. \$42.

This is the fifth work on Egyptian art and Archaeology from the pen of Capart. The excellence of the previous four volumes leads one to expect something of the highest quality in the present work. We are not disappointed. Never before has there been published such a series of finely executed pictures of Egyptian art objects. These are all reproduced by the photogravure process and are wonderfully clear, so that the leading characteristics of every object are minutely brought out. Next best to seeing the originals is to see these reproductions. There are no less than 156 pictures covering a great variety of objects such as statues, busts and reliefs of gods, goddesses, kings, queens, nobles, and lesser individuals, paintings, hieroglyphic texts, jewelry, utensils, tomb scenes, pillars and doors of temples, birds, animals and flowers.

No less than 32 Egyptian collections in the new and old worlds have furnished Capart with material for his pictures. It is interesting to note that 9 of these are in America, thus showing the important place our land is now occupying in the field of Egyptian art. In general the arrangement is chronological, so that one can trace the development of Egyptian art from predynastic times, before 3400 B.C., to the late Saite period (525 B.C.).

There are 71 pages of text describing the leading characteristics of the pictures. There is a bibliography with references to articles and books bearing on each plate. The provenience of each picture is given. The index is very full. The work will be indispensable to all students of Egyptian art and archaeology, for it puts the treasures of many museums within the covers of a single volume. The work is a folio, 11 1/2 x 16, and is securely bound in blue buckram. The paper is thick and the type large. It is indeed an exceptionally fine piece of book-making reflecting great credit on the publishers. The whole work will be completed in five volumes.

GEORGE S. DUNCAN.

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